

NEWS: PENTAX K-30
LATEST 16.3MP DSLR



ANTI-ALIASING FILTERS
HOW DO THEY WORK?

Saturday 9 June 2012

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Photographer

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Tamron's 24-70mm alternative



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CAMERA
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At the heart of the image



Contents

Amateur Photographer For everyone who loves photography

I'M A BIG fan of black & white photography. I like its simplicity, and the way the absence of colour can make us concentrate harder on the graphic elements of a scene and the tonal transitions that describe form and texture. I actually shoot a lot of my work in monochrome, and I like to tint and tone to help the viewer to develop an emotional response to the situations in the frame. I still shoot on black & white film, and I also like to load Ilford Multigrade in my plate cameras. I tried a few times in the dim and distant past to make mono prints from colour film, but the results were never really satisfactory.

When digital cameras came along, with software that allowed the best of both worlds – to shoot in

colour and to convert to black & white afterwards – I was delighted. In fact, for me this was one of the greatest benefits of shooting digitally. With post-capture filtration delivering literally a million combinations of red, green and blue sensitivities, I thought I'd died and gone to Heaven. Now Leica wants me to get my glass filters out again for a camera that can't shoot in colour. And I'm still undecided about how I feel. Is the M Monochrom progress, or just a luxury that few people can afford?



Damien Demolder
Editor

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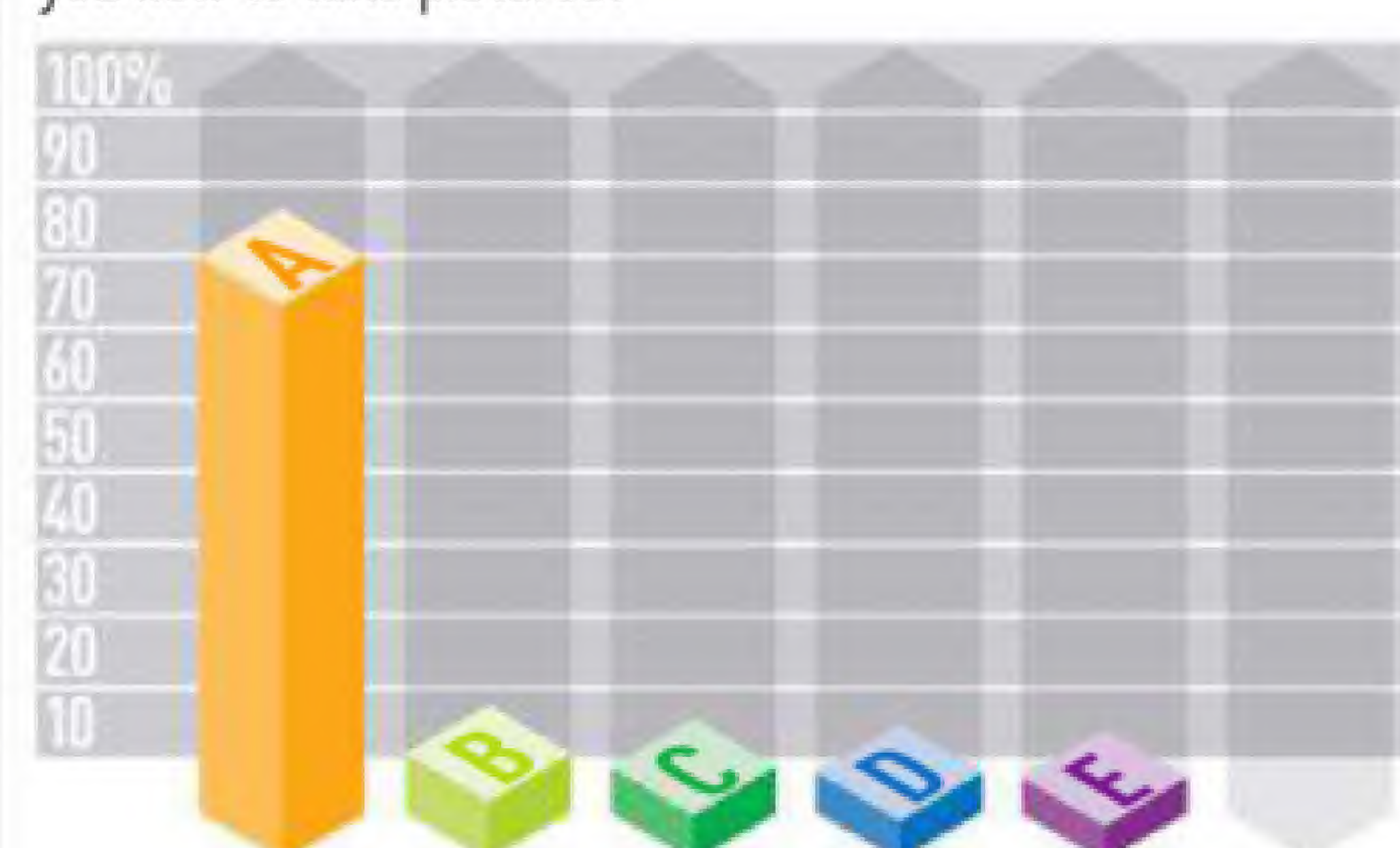
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Manufacturers go to great lengths to reduce the appearance of noise in images. They do so by building anti-aliasing filters into their cameras. To understand how they work, we need to know something about the nature of sampled systems, as Professor Bob Newman explains

THE AP READERS' POLL

IN AP 19 MAY WE ASKED...

Who was most influential in teaching you how to take pictures?



YOU ANSWERED...

A I taught myself	77%
B The library	8%
C My mother/father	6%
D A family member/friend	5%
E A school/college tutor	4%

THIS WEEK WE ASK...

Would you buy a camera that can only shoot in b&w?

VOTE ONLINE www.amateurphotographer.co.uk

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P27 Toby Deveson explains why he takes his documentary images in black & white

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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The reactor contained three-and-a-half pounds of uranium

Kodak in nuclear storm, page 7

16MP K-30 built for outdoors • £600 price tag • June launch

PENTAX REVEALS 'MID-LEVEL' K-30 DSLR

PENTAX Ricoh Imaging UK has confirmed the launch of the K-30, a new 16-million-pixel DSLR.

Billed as a 'lightweight DSLR', the 650g K-30 features a 23.7 x 15.7mm imaging sensor, a burst rate of six frames per second and a top shutter speed of 1/6000sec.

Designed to be weather-resistant, dustproof and 'cold-proof', the K-30's body has 81 seals and is built to withstand temperatures as low as -10°C.

'Its exterior has been designed to be both sporty and functional, for active outdoor shooting,' said Pentax in a statement.

It has 'a large grip for a secure hold... a low-profile pentaprism housing for reduced height and a rounded, soft-rubber casing for firm hold of the camera during vertical-position shooting.'

The K-30 is due to land in UK stores at the end of June, priced £599.99 body only, in a choice of black, white or blue finishes.

The K-30's Safox IXi+ AF sensor system is claimed to deliver 'improved AF performance'. This includes the ability to 'continue to track a moving subject, even when it moves out of a pre-assigned auto-tracking area', using a new 'select area expansion function'.

Nine of the camera's 11 sensor points have cross-type sensors, adds Pentax.

Features also include an HD movie option



The Pentax K-30 features a Prime M image-processing engine

(1920 x 1080 pixels), 19 digital filter effects (including miniature) and a top equivalent ISO sensitivity of 25,600 when expanded.

The K-30's 3in LCD monitor carries a resolution of 921,000 dots.

The camera comes with a Natural-Bright-Matte III interchangeable focusing screen and its 19 scene modes include night scene portrait and backlight silhouette.

A dynamic range expansion function is intended to help compensate for under and overexposed areas of an image.

Also on board is Pentax's Shake Reduction (SR) system and Automatic Horizon Correction, plus Composition Adjustment that

is designed to allow 'minute adjustment of image alignment horizontally, vertically and rotationally'.

Photographers have a choice of 11 custom image settings, including cross process and bleach bypass, which is intended to 'create a dramatic visual effect used in motion pictures'.

An optional battery holder (D-BH109) will allow the K-30 to be powered by four AA batteries.

Kits will include the K-30 with 18-55mm zoom, priced £649.99; with 18-55mm and 50-200mm lenses, priced £749.99; and with an 18-135mm WR zoom in an outfit costing £929.99.

A kit combining 18-55mm and 55-300mm zoom lenses will cost £829.99; and one pairing an 18-55mm WR with a 50-200mm WR will also cost £829.99.

A final option features an 18-55 WR lens, priced £679.99

The kits will include Silkipix Developer Studio 3 imaging software, allowing the processing of raw-format shots.

Pentax has also confirmed the imminent UK debut of a 50mm f/1.8 K-mount lens, designed to deliver the 35mm viewing-angle equivalent of a 76.5mm optic.

Built to be travel-friendly, the SMC Pentax-DA 50mm f/1.8 weighs 122g and will cost £249.99. It is due out in mid-July.

SNAP SHOTS

● A 70-year-old Italian aristocrat is suspected of masterminding a plot to steal valuable paintings and replace them with digital photographic copies. In a scam compared to the plot of the film *The Thomas Crown Affair*, Count Cristiano Barozzi is accused of heading a gang that snatched more than 40 paintings over a decade from three villas in Venice. The gang netted \$1.3m worth of art, including antiques, and three people have been arrested, according to press reports. Twelve of the artworks have since been recovered. Police say the thieves targeted paintings hung in 'poorly-lit' areas where the forgeries would not be detected.

Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer
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WALL OF SILENCE GREETSS JESSOPS SALE TALK

THE FINANCIAL restructuring adviser at the centre of reports that Jessops may be sold has told *Amateur Photographer* it would be inappropriate to comment on the matter.

In April, *The Independent* newspaper reported that HSBC, which owns the majority of Jessops shares, approached US-based financial restructuring adviser Zolfo Cooper to discuss 'financial planning and strategy'.

The magazine *Retail Week* carried a similar report.

'The bank... is also understood to have gauged the interest of advisers in running a potential sale of the retailer,' stated the article in *The Independent*.

Asked to comment on the claims, a spokesperson for Zolfo Cooper told AP: 'We do not feel it is appropriate for us to comment on the situation.'

Jessops CEO Trevor Moore declined an interview request when approached by AP.

HSBC also declined to comment.

Speaking to AP in February, Moore said: 'Our turnaround and recovery is progressing very well...'.

'In the past two months, we've probably enjoyed the highest market share we've seen in recent years...'.

A week of photographic opportunity

PHOTODIARY

Wednesday
6 June

EXHIBITION Patrick Lichfield: The Polaroids, until 1 July at Mottisfont, near Romsey, Hampshire SO51 OLP. Tel: 01794 340757. Visit www.nationaltrust.org.uk. **DON'T MISS** London Festival of Photography features free exhibitions and events throughout June. Visit www.lfph.org.



Thursday 7 June

EXHIBITION Voices of the South Atlantic by Adriana Groisman, until 30 June at Ffotogallery, Penarth CF64 3DH. Tel: 029 2070 8870. Visit www.ffotogallery.org. **EXHIBITION** Burtynsky: Oil, by Canadian photographer Edward Burtynsky, until 1 July at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit <http://thephotographersgallery.org.uk>.

Friday 8 June

EXHIBITION Larger than Life by René Burri, until 9 June at Atlas Gallery, London W1U 7NF. Tel: 0207 224 4192. Visit www.atlasgallery.com. **EXHIBITION** The Post Office in Pictures, until 31 August at Lumen URC, London WC1H 9RS. Visit www.postalheritage.org.uk/inpictures.

Saturday 9 June

DON'T MISS The London Green Fair, a free-to-enter environmental event, until 10 June, includes outdoor performances and exhibitions, at Regent's Park. Starts at noon. Visit www.londongreenfair.org. **EXHIBITION** Infra (images from Democratic Republic of Congo) by Richard Mosse, until 10 June at Open Eye Gallery, Liverpool L3 1BP. Tel: 0151 236 6768. Visit www.openeye.org.uk.

Sunday 10 June

EXHIBITION Let This Be a Sign, by Simon Roberts, until 1 July at Swiss Cottage Gallery, London NW3 3HA. Tel: 0207 974 4001. Visit www.camden.gov.uk/swisscottagelibrary. **EXHIBITION** The Falklands, 1982, outdoor exhibition until July 2014 at IWM North, Manchester M17 1TZ. Tel: 0161 836 4000. Visit www.iwm.org.uk.

Monday 11 June

EXHIBITION Road to 2012, an outdoor show featuring portraits of paralympic athletes, until 8 July at the Mount Precinct, Princes Street, Edinburgh. Visit <http://roadto2012.npg.org.uk>. **EXHIBITION** The Great British Public, features work by various photographers, until 24 June as part of London Festival of Photography, at Dog Eared Gallery, London WC1X 9DA. Tel: 0207 837 6554. Visit www.lfph.org.



Tuesday 12 June **LATEST AP ON SALE**

EXHIBITION A City in the Mind by Peter Fraser, until 21 July at Brancolini Grimaldi, London W1S 4JJ. Tel: 0207 493 5721. Visit www.brancolinigrimaldi.com. **EXHIBITION** O Hanami by Paul Kenny, until 30 June at Chris Beetles Fine Photographs, London W1B 4DE. Visit www.chrisbeetlesfinephotographs.com.



The barcodes on the fake Hoya UV filters (above left) are printed on the packaging, while the barcode on the genuine filters (above right) is on a sticky label

Fakes '60-70%' cheaper than real Hoya filters

WARNING AS BOGUS FILTER SCAM ESCALATES

HIGH-END Hoya filters have become the target of counterfeiters as the firm cracks down on cheap, inferior imitations.

While bogus Hoya filters have been a problem in the past, the scam has previously been confined to lower-end filters, said Jim Mackay, managing director of Hoya's UK distributor, Intro 2020.

'We are trying to find out who the manufacturer is,' added Mackay.

Mackay believes that the fakes, which carry the Hoya branding, originate in China and are exported via Hong Kong.

Many are less than half the price of the genuine article.

Hoya bosses are compiling evidence, part of which has been passed to AP to help publicise the scandal (see Pro1 Digital Filter pictured above).

Intro 2020 has alerted the relevant authorities and says it has identified a UK-based website selling the fakes.

The filters are being sold through the online retailer eBay, according to Intro 2020, which is based in Maidenhead, Berkshire.

'People are buying the wrong product,' said Mackay.

The fakes lack a serial number, and while they offer some filter effect, this is vastly inferior to that delivered by the genuine Hoya, as seen in AP's picture above.

The copied filters carry a barcode, but this is printed on the packaging rather than displayed via a sticky label.

And the barcode itself relates to a different product, and not the filter it purports to represent, added Mackay.

Photographers are advised to visit a high-street store, rather than buying online. If photographers see a filter at half the price they expect it to cost, then 'there is going to be something dodgy about it', warns Hoya.

Anyone concerned should contact Intro 2020 on 01628 674 411.



SNAP SHOTS

● Leica has opened a professional photo studio, café and extended its retail space in Mayfair, London. Photographers can rent out Leica S-system camera gear and hire out 'Studio-S'. The new facilities, which include light repairs and sensor-cleaning, are based at 27 Bruton Place. Leica hopes to attract high-profile clients to its studio, which includes make-up areas and hospitality. For details, including hire costs, call 020 7629 1351 or email hire@leica-camera.co.uk.

● Former AP columnist Dr Mike Maloney OBE has accepted a 'Visiting Professorship' from the University of Lincoln. The multi-award-winning photographer described the honour, by a university in his home town, as a 'great thrill'. Mike has been chosen to give masterclasses on 'the secrets of shutter speeds and apertures' at the university's College of Arts. A university spokesman said: 'Mike's contribution to press photography in this country is of great significance.'



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

Firm insists there was no safety threat

KODAK AT CENTRE OF NUCLEAR STORM

EASTMAN Kodak used hundreds of pounds of explosives to destroy buildings at its US base, at a time when it housed an underground 'nuclear reactor' nearby.

The firm apparently used the reactor to test chemicals and other materials for impurities.

The 'fridge-sized' reactor contained three-and-a-half pounds of 'highly enriched' uranium, reported the *Rochester Democrat and Chronicle*.

The reactor was located below basement level in Building 82 along Lake Avenue, according to the newspaper, which learned of its existence when a Kodak employee happened to mention it to a reporter.

It was decommissioned in 2006, but the uranium wasn't removed until November 2007, claimed the paper.

This was five months after Kodak used explosives to trigger demolition of two buildings by controlled 'implosion', according to an AP article published in July 2007.

The firm demolished Building 23 and Building 9 on Lake Avenue, Rochester, saying they were no longer needed after the move to digital imaging.

The first of the explosions (see picture above) was watched by up to 3,000 people.

The June 2007 demolitions were the first time explosions had been used and further demolition on Lake Avenue followed later that year.

At the time, it was reported that Kodak had demolished more than 80 buildings on the site over the previous decade.

However, Kodak has hit out at media reports, insisting that the device – at its Rochester HQ in New York state – was not classed as a 'nuclear reactor'.



The company said the reactor posed 'no radiation risk to the public or employees'.

Kodak confirmed to AP that the Californium Flux Multiplier, installed in 1974, contained 'highly enriched uranium that can be used to make nuclear weapons'.

But it adds that this was in the form of 'alloyed aluminium fuel plates and was not easily adaptable to creating a nuclear weapon', and that safety checks were carried out routinely.

A spokesman added: 'It was not licensed or classified as a reactor by the US Nuclear Regulatory Commission. It was not capable of a runaway reaction, and the amount of energy it produced during use as an analytical device was barely enough to power a typical four-watt light bulb.'

Kodak hired Bianchi Industrial Services to carry out the implosions.

Commenting on the demolition work, the contractor said at the time: 'The explosives have been carefully placed using nearly two miles of detonating wire to strategic stress points throughout the base of the 487,000 square foot, eight-storey building.'



LEICA BOOSTS V-LUX ZOOM POWER TO 20X

LEICA has extended the zoom power on its latest V-Lux digital compact to 20x, and says it is considering the addition of touch screens to future cameras.

The 15.3-million-pixel compact boasts a lens designed to deliver the 35mm viewing angle of a 24–480mm optic.

The current V-Lux 30 sports a 24–384mm zoom.

Features of the V-Lux 40 include a 3in, 460,000-dot resolution, touchscreen and maximum equivalent ISO sensitivity of 3200.

It also includes a GPS mode, allowing users to record the geographical co-ordinates and time of each shot in the Exif data.

The V-Lux 40 is due out now, priced £550, including Adobe Photoshop Elements 10 and Adobe Premiere Elements 10 (for processing video).



JULY DEBUT FOR LEICA 50MM F/2 ASPH

LEICA claims to have set a new benchmark in lens construction with its new 50mm f/2 APO-Summicon-M Asph lens, due out at the end of July.

The lens is a revamped version of Leica's current 50mm f/2 Summicron-M, which was launched in 1979.

Leica claims that the newcomer offers 'extreme sharpness and resolution of details from corner to corner of the image, and 'fully exploits the opportunities offered by a high-resolution camera system'.

Engineers says they used 'specially formulated glass, based on original developments from the former Leitz glass laboratory' to achieve 'apochromatic correction'.

The Leica 50mm f/2 APO-Summicon-M Asph lens is expected to cost £5,400.

NEW LENS ADAPTERS FOR FUJIFILM X-PRO1 ANNOUNCED

NOVOFLEX has announced a series of adapters that will allow old lenses to be used with the Fujifilm X-Pro1 system camera. They are due in UK stores in 'mid-June'.

The German manufacturer claims that the adapters offer a 'highly precise correction of flange focal distance to permit focusing to infinity'.

The firm adds: 'In addition, the versions for Nikon, Minolta AF/Sony Alpha and Pentax K have a built-in aperture control and can even be used with lenses that do not have a manual aperture ring.'

UK distributor Novoflex has confirmed the following adapters set for UK release: Canon FD (£109); Contax/Yashica (£109); Leica M (£139); Leica R (£109); Minolta MD/MC (£109); Minolta AF/Sony Alpha (£155); M42 (£82); Nikon (£155); Olympus OM (£109); Pentax K (£155); T2 (£82); 39mm screw thread (£85).

To order, call Speedgraphic on 01420 560 066 or visit www.speedgraphic.co.uk.

Details are also available at www.novoflex.com/en/home.

● See next week for details of Fujifilm's own M-mount adapter

AP
THIS
WEEK
IN...

1950

It's all very well giving your child a simple-to-use camera, but it means they probably won't learn enough to become 'good adult photographers', stated AP's *Teaching the Young* feature this week in 1950. 'As the excitement of the new camera wears off, mere button-pressing loses its charm, and except for special occasions, the camera goes into retirement and eventual rust,' it stated in the article. AP questioned the suitability of giving a youngster a box-type camera, suggesting that a more pricey model – offering greater control of aperture and shutter speed, plus a 'proper diaphragm' – offered more learning potential, with ability to refine aspects such as depth of focus, for example.

Teaching the Young

OF the many children who are given cameras, comparatively few become good adult photographers. The reason for this probably lies in the small number who are given adequate instruction. As the excitement of the new camera wears off, mere button-pressing loses its charm, and except for special occasions, the camera goes into retirement and eventual rust. This is a pity for both photography in general and the pleasure of the individual. Few children prefer photography to games, but it is at least possible to retain their interest in photography so that when they are grown up, and usually find fewer opportunities for sport, they turn naturally to their cameras. Much depends on the first camera. This is usually of the simple box type, but it is questionable whether this is really the most suitable for the older child. Cameras with the minimum adjustments of stop and shutter-speed are certainly easy to manipulate, but for this very reason teach little about photography. A slightly more expensive camera, on the other hand, can be used with unaltered stop and shutter-speed until the preliminaries have been mastered, but can then teach the more interesting refinements, such as stopping movement and depth of focus. Therefore once the child has reached an age when he or she can be expected to take reasonable care of it, there is much to be said for a camera that possesses a proper diaphragm and shutter.

SNAP SHOTS

● Olympus has set up a whistleblowing 'helpline' staffed by a legal team based outside the company. The move is part of measures to enable employees to report any future concerns following the £1.1 billion accounting cover-up at the firm. Olympus already has an internal helpline, but this is the first time staff will be able to contact 'an independent attorney at law with no vested interest in the company'.

● Leica's plans to launch its M Monochrom digital rangefinder in London in May were scuppered by the build-up to the 2012 Olympics and the city's mayoral elections. Bosses had hoped to host the launch at its studio and store in Mayfair, using a play on the words 'May' and 'Fair'. Instead, Leica announced the camera in Berlin, Germany.

Death of Magnum mentor

CAMERA CLUB VETERAN DIES AT 97

E EMRYS JONES, who acted as mentor to renowned photojournalist Philip Jones Griffiths and took pictures of secret agents during the Second World War, has died at the age of 97.

Conwy Camera Club has paid tribute to Emrys, who was one of the earliest members of the club and a former president.

Emrys joined the club, formerly known as North Wales Photographic Society, soon after its formation in 1945. He gave crucial guidance to renowned war photographer Philip Jones Griffiths, who later went on to take some of the most iconic images of the Vietnam War.

'Many younger photographers benefited from Emrys's advice on both the technical and artistic aspects of photography,' said club chairman Gareth Williams. Emrys was 'our final link to the club's earliest years', he added.

It was a talk given by Emrys on photographic technique that was to have a significant influence on the early career of fellow Welshman Jones Griffiths. Two years after taking up photography, Jones Griffiths listened to Emrys speak at a local club about the work of French legend Henri Cartier-Bresson.

'The first picture of his [Cartier-Bresson's] I ever saw was during a lecture at the Rhyll Camera Club when I was 16,' Jones Griffiths once recalled. 'Emrys projected the picture upside down – deliberately, to disregard the subject matter and reveal the composition. It's a lesson I've never forgotten.'

Jones Griffiths was Emrys's best-known protégé, with the pair embarking on 'photography days out', said fellow club members.

Jones Griffiths went on to become president of the famed agency Magnum Photos. He died in 2008, aged 72.

Emrys first took up photography around 1930 after training as a chemist, before joining the photographic corps of the RAF during the Second World War.



E Emrys Jones, who died last month aged 97

'During his postings to North Africa, Corsica and Italy, he [Emrys] took aerial reconnaissance photos and recorded significant events and sights, including the body of Mussolini hanging above a street,' said a club spokesman.

'He also took photos of visits by General Montgomery and portraits of agents who were about to go behind enemy lines.'

After the war, Emrys trained as a teacher and married his 'pen pal' Gwyneth who, like Emrys, came from Caernarfon.

Both joined the North Wales Photographic Society (later renamed Conwy Camera Club), where Emrys was made president.

'He rarely missed a meeting in more than 50 years and continued to take an interest in the club's resurgence after ill health forced him to stop attending,' added the club spokesperson.

'He never lost interest in the club and enjoyed visits from members telling him of the latest happenings. Older members will cherish fond memories of him, especially his generosity in helping others who showed an interest in photography.'

Emrys's funeral was held in Colwyn Bay on 1 May, followed by a reception where examples of his photography were on show.

In February, the club presented Emrys with a copy of its 2011 Yearbook, featuring the best images taken by members that year.

CLUBNEWS

Club news from around the country

DROITWICH SPA PHOTOGRAPHIC SOCIETY

The society has booked wildlife photographers Jonathan and Angie Scott to give a talk on 24 September. The event, entitled *A Wild Life: On Safari with the Big Cat People*, will take place at Droitwich Spa High School, Briar Mill, Droitwich Spa, Worcestershire WR9 0AA. Tickets cost £12. Call 01905 774 557 or visit www.droitwichcamera.co.uk.

EASTBOURNE PHOTOGRAPHIC SOCIETY

Members are staging an exhibition from 2-9 June at Exeat Barn, Seven Sisters Country Park, East Sussex BN25 4AD. Visit www.epscameraclub.co.uk.



Do you have a story?

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Lumix G3, Digital Photo
November 2011



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MICRO SYSTEM



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David Eustace, Lumix G3, 7mm (Fisheye), 1/640th sec, @ f5.6, ISO 160.



AP hands-on

Leica M Monochrom

The **M Monochrom** is the first-ever dedicated black & white full-frame camera to hit the market.

Tim Coleman shares his thoughts following a hands-on session with the latest **Leica**



MUCH about the M Monochrom rangefinder is based on the highly coveted Leica M9. However, the real talking point is the camera's newly designed 18.1-million-pixel CCD sensor that has been created solely to produce black & white images.

A film camera obviously provides the choice between using black & white or colour film, and with a digital camera it is simple to convert from colour to a black & white image. This begs the question, why remove the ability to record in colour? To find out exactly how the sensor design impacts upon the M Monochrom, I took time during the launch of the camera to talk to a Leica representative about the sensor.

The first point to remember is that all sensors 'see' in black & white. Digital cameras have filters over the sensor chip to channel colour information onto the

chip, most commonly a single layer (Bayer pattern) colour filter array (CFA). This process of 'converting' light information involves filtering the light to let only the red, green or blue wavelengths through, therefore significantly reducing the light that reaches each pixel.

A sensor without a colour filter will therefore receive significantly more light, which should dramatically reduce noise. It comes as no surprise, then, that the M Monochrom performs well in low light, offering an ISO range of 320-10,000, whereas the maximum setting on the M9 is ISO 2500. In bright daylight, however, the minimum ISO 320 could prove to be a sticking point for fast apertures, such as f/2 on a 50mm lens, without the use of ND filters over the lens.

The process of creating a colour digital image using a CFA is known as

'While underexposure does increase the degree of noise in an image, the design of the M Monochrom's sensor gives better control of noise in the first instance'

a demosaicing algorithm. Basically, neighbouring pixels are combined to construct a full-colour image, which in turn reduces the sharpness of the final shot. This is the basis of Leica's claim to have improved the M Monochrom's sharpness 100% compared to the M9. Combined with some Leica glass, the M Monochrom is an exciting prospect.

IN USE

Anyone familiar with the Leica M9 rangefinder will notice how few changes there are to the build of the M Monochrom. It is the same size and weight, with a virtually identical button layout. Appropriately, this black & white-only camera has an all-black body, with no red Leica badge. In fact, the only branding that can be seen are the words 'Leica Camera Made in Germany' on the rear and 'Monochrom' etched on the hotshoe. The 2.5in LCD screen with 230,000 dots is the same as that on the M9, which is a significant shortcoming of both cameras.

There are various controls, such as white balance, that needn't be considered when capturing an image with a black & white camera. However, there is a degree of 'retraining' necessary when it comes to exposure. As the camera records greyscale information only, any blown-out highlights are completely white and contain no recoverable information. To avoid blown-out highlights, it is best to err on the side of caution and underexpose more than usual, and bring the exposure back. While underexposure does increase the degree of noise in an image, the design of the M Monochrom's sensor gives better control of noise in the first instance.

AT A GLANCE

- 18.1-million-pixel CCD sensor
- ISO 320-10,000
- Tilting screen
- 2.5in LCD screen with 230,000 dots
- RRP £6,120





Both these portraits are unedited raw files, and show the punchy and rich tones produced by the M Monochrom

IMAGE QUALITY

I captured numerous indoor portraits with the Leica M Monochrom and new 50mm f/2 Summicron APO lens at various ISO settings. As only prototype samples of the M Monochrom were available it is not possible to comment definitively on the image quality, but looking over my images I cannot help but be impressed. Fine details are produced with excellent sharpness. Bringing back underexposed images shows there is plenty of recoverable detail in shadow areas, but not so with the overexposed highlights. What impresses me most is that noise – at any ISO setting and even in underexposed images – is visible in a fine grain form not too dissimilar to film, and not the muddy and untidy noise that we associate with digital capture.

The Leica M Monochrome will be available in July and I look forward to testing the camera in more detail in a future issue. **AP**

Leica X2

Leica addresses the main flaws in its first X-series compact camera in what looks to be a much improved **X2**, writes **Tim Coleman**



AT A GLANCE

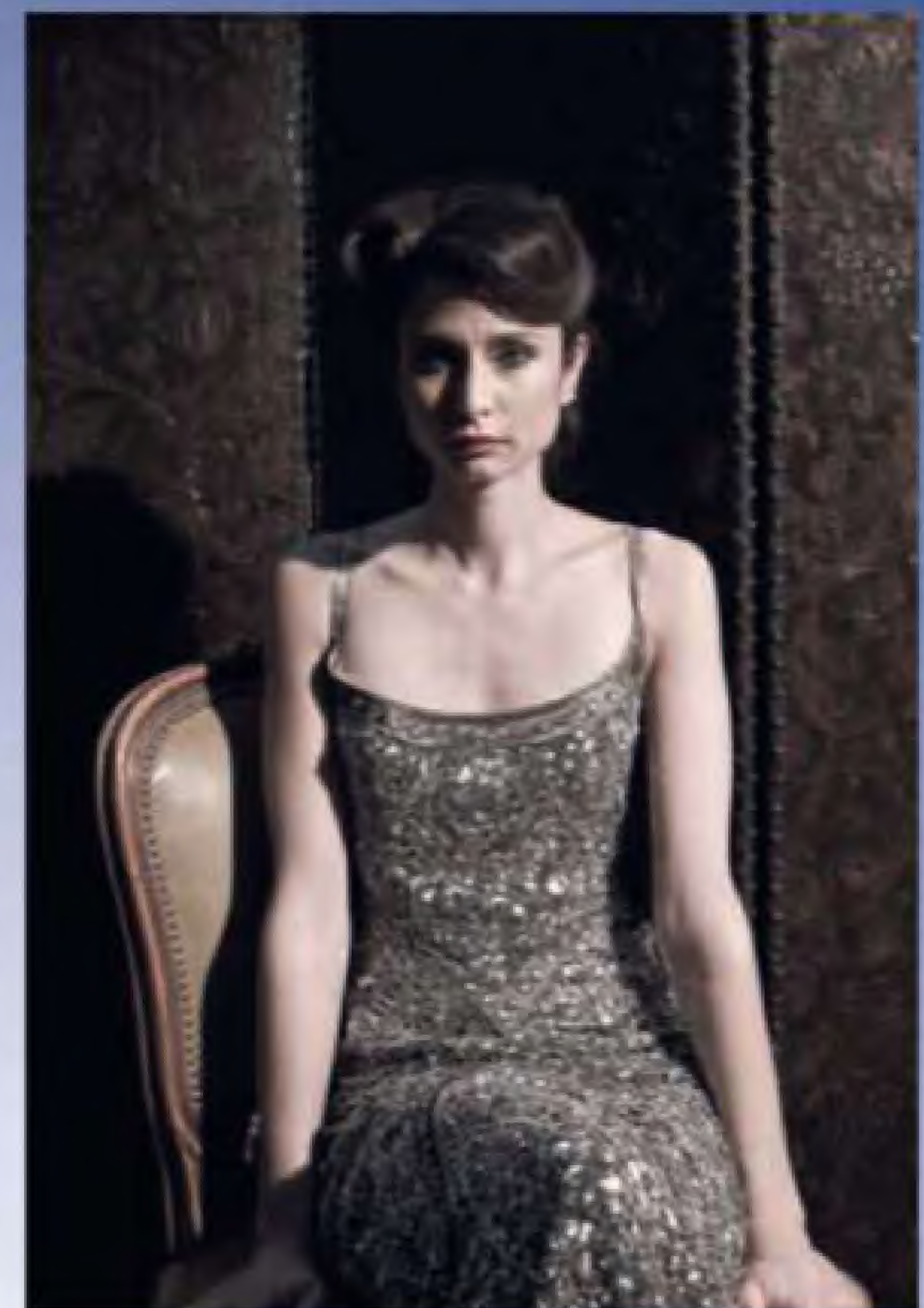
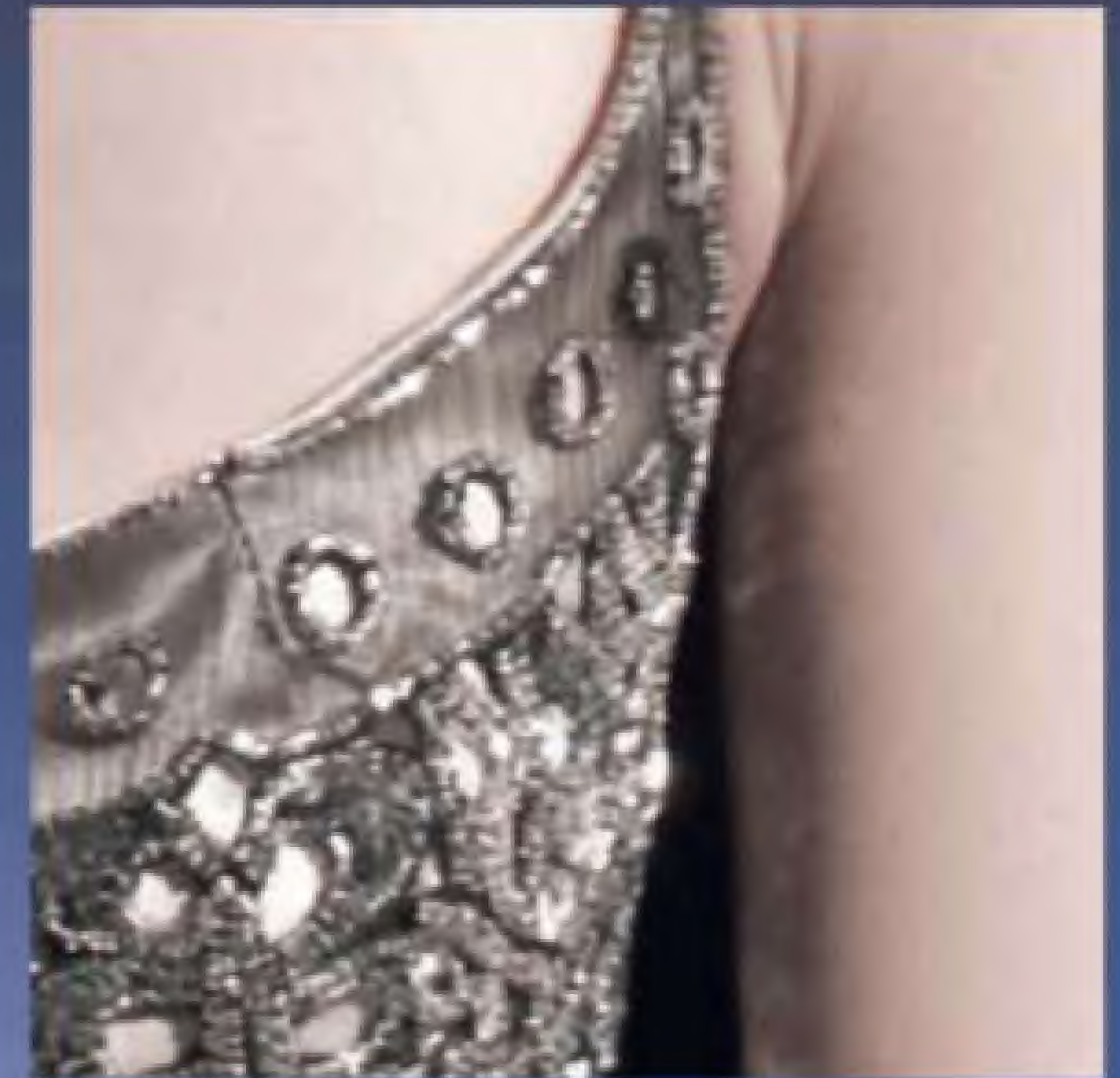
- 16.2-million-pixel, APS-C-sized CMOS sensor
- ISO 100-12,500
- Hotshoe accessory port
- 11-point AF system
- RRP £1,575

AT ITS core, the Leica X2 is the same camera as its predecessor, the X1. The X2 features virtually the same compact body design, including the fixed Leica Elmarit 24mm f/2.8 Asph lens. This lens comprises eight elements in six groups, one of which is aspherical, and has an equivalent 36mm focal length that is ideal for many uses, and street photography in particular. The APS-C CMOS sensor has been redesigned, though, offering a 16.2-million-pixel resolution and an ISO range of 100–12,500, compared to the 12.2 million pixels and ISO 100–3200 in the X1.

Thankfully, a new autofocus system is in place, offering 11-point, single point, face detection and spot modes. My initial impressions are positive – the silent AF system appears quick indeed in the low light of a studio.

Where the X1 relies solely on its 2.7in, 230,000-dot LCD screen for viewing and composing images, the X2 offers an accessory port to which an optional optical viewfinder (£269) or electronic viewfinder (1.44-million-pixel EVF2 £360) can be attached. For those looking to buy the camera, one of these accessories may be worth considering because the LCD screen, like that of its predecessor, is disappointing. For a camera that has the looks, it is time there was a screen to match.

The accessory port of the X2 is also fully compatible with the SF 24D and SF58 flash units.



The fixed 24mm lens (36mm equivalent) is able to capture fine detail, as seen above in the close-up of the dress

IN USE

Like the X1, the X2 is a stylish camera. Its metal top and bottom plate, and leather-style body, are reminiscent of Leica M cameras past. I love the solid metal dials, one of which is for controlling aperture and the other the shutter speed. Truly, this feels like a photographer's camera.

Minor refinements include a catch to release the pop-up flash with a dinky circular design, the result of feedback on the previous version. The flash is released by pressing down on the top of the unit, which indicates that the flash would often pop up of its own accord in a kit bag.

As well as optional viewfinders, which aid the handling of the camera no end, there is a new hand grip (£92) and various leather cases. However, having used the camera with the grip, I am not overly convinced of its effectiveness.

The X2 available at the launch used an early version of the firmware, so we will wait for the full test before we can offer our conclusive comments regarding the camera's image quality. As with the X1, though, the image sharpness from the X2's fixed lens does not disappoint.

The camera will be available from early June in all-black, or with a black and silver finish. **AP**

APReview

The latest photography books, exhibitions and websites. By Oliver Atwell



BOOK



© PAUL FLOYD BLAKE

Personal Best

By Paul Floyd Blake

Dewi Lewis Publishing, hardback, £20, 112 pages, ISBN 978-1-907893-21-6

YOU'D have to have been living in a bunker not to be aware of the Olympic frenzy currently gripping the country. But before you hastily turn the page to avoid reading any more about this summer's Olympic Games than is absolutely necessary, here is a book that takes the Olympics as its theme but is actually a wonderfully poignant and moving collection of portraits.

Over a period of five years, Paul Floyd Blake, who won the Taylor Wessing Portrait Prize in 2009, photographed 16 athletes aged between 13 and 22 in the run-up to the 2012 Olympic and Paralympic Games. From judo hopefuls to swimmers, fencers and badminton players, the collection shows young athletes from a range of cultural and social backgrounds in moments of quiet reflection.

For the most part taken using natural light, the images range from close-up to full-length portraits and have a natural feel to them. Comments from the athletes are scattered throughout the book and provide an interesting insight into their hopes and fears. A welcome change from the fast-paced, action-fuelled news sports images we have become used to, these contemplative portraits invite the viewer to consider the personal stories behind the portrait's surface.

Gemma Padley



EXHIBITION

Another London

27 July-16 September. Tate Britain, Milbank, London SW1P 4RG. Tel: 0207 887 8888. Website: www.tate.org.uk. Open Sat-Thurs 10am-6pm, Fri 10am-10pm. Admission £10

LONDON is a city constantly ageing and renewing itself. It can be seen either as a vibrant and youthful young man or like a deformed giant. For years, photographers from all over the world have visited England's smoky capital to document the street life and preserve the sociopolitical happenings of the age. It's a place that serves as an endless source of fascination and photographic opportunity. This giant is the gift that keeps on giving.

This epic exhibition from the Tate contains around 150 photographs from 1930-1980. The range of photographers on display is impressive. Here we find names such as Robert Frank, Bill Brandt, Elliott Erwitt and Irving Penn. It's a fascinating collection and one that is more than worthy of a slot in your diary.



© BRUCE DAVIDSON/MAGNUM PHOTOS



© JAMES BRANDON/AUTOGRAF AP



BOOK

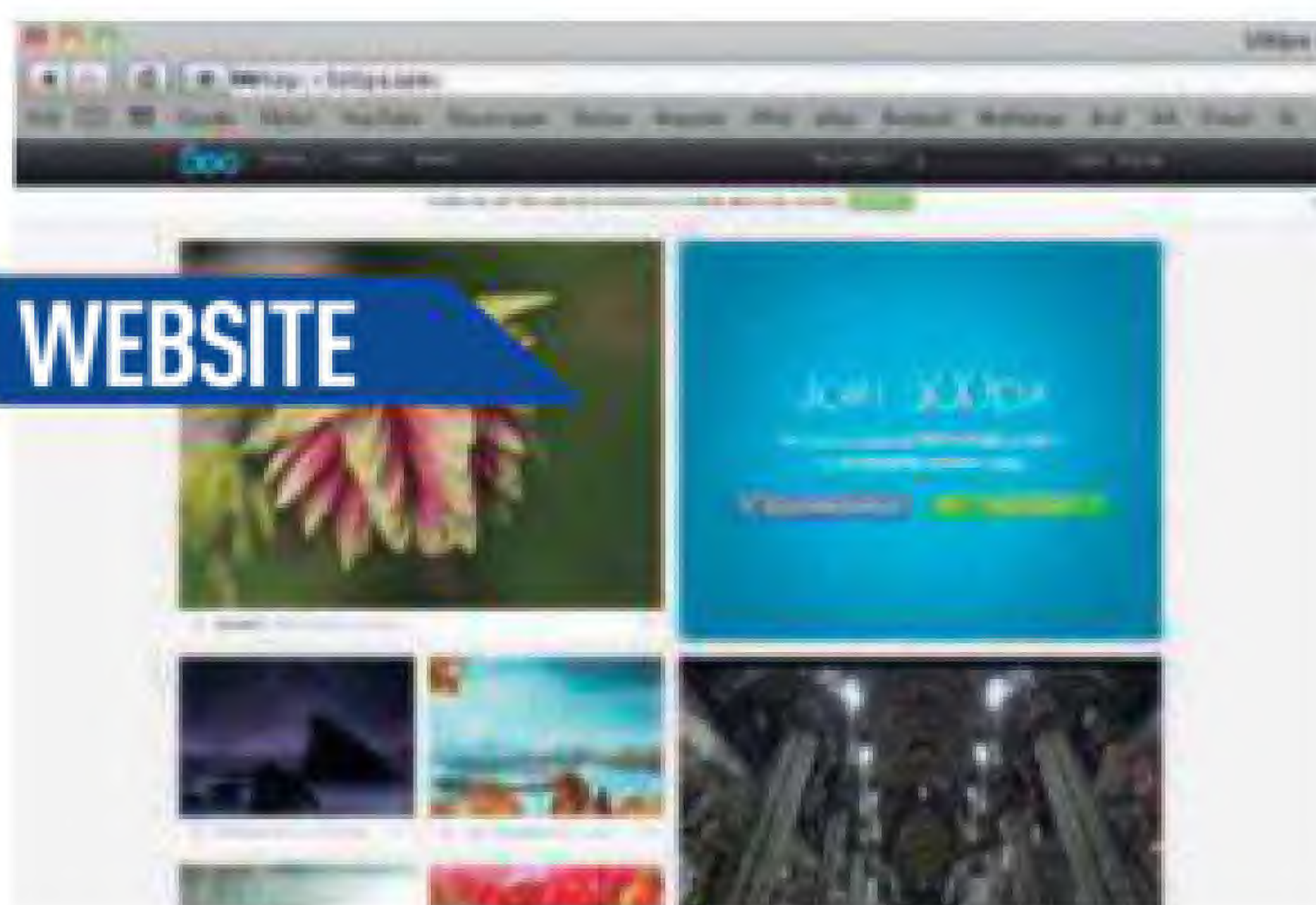
Wilder Mann: The Image of the Savage

By Charles Fréger. Dewi Lewis, hardback, £25, 272 pages, ISBN 978-1-907893-23-0

EVERY year throughout Europe, a number of individuals gather to celebrate the cycle of life and the seasons. This ritual finds people adopting the persona of the 'savage', a process that involves putting themselves into the skin of goats, bears, stags and wild boars. Others dress up as straw men and devils.

This collection of images documents a range of these costumes through simple portraiture on location. It may sound like

a bizarre spectacle, but the images are undeniably captivating. The simplicity of the images is the key here – it's the costumes that we're interested in. The images, bathed in natural light, are fascinating and striking. With this book, Charles Fréger reveals himself to be one of Europe's most interesting young photographers and is a name well worth keeping in mind.



WEBSITE

<http://500px.com>

IF YOU haven't heard of the website 500px, stop what you are doing and bookmark it now. For photographers looking for a photo-sharing website that isn't Flickr, 500px is one of the most user-friendly out there. The concept needs little introduction.

Users create a profile and can upload their images with the option of creating 'sets' or 'stories'. As you would expect, pretty much every photography genre is featured. The subject matter ranges from wildlife, portraiture, landscape and black & white, to name just a few, and the quality of images is high. The technical data for each image is handily included for those with a desire to know what camera was used to take an image. As usual, users can leave comments and rate each other's pictures, and certain images are for sale. It is the simple, uncluttered layout that is the site's strength. In an overcrowded, noisy online world a photo-sharing website such as 500px is a breath of fresh air. **Gemma Padley**



CONDENSED READING

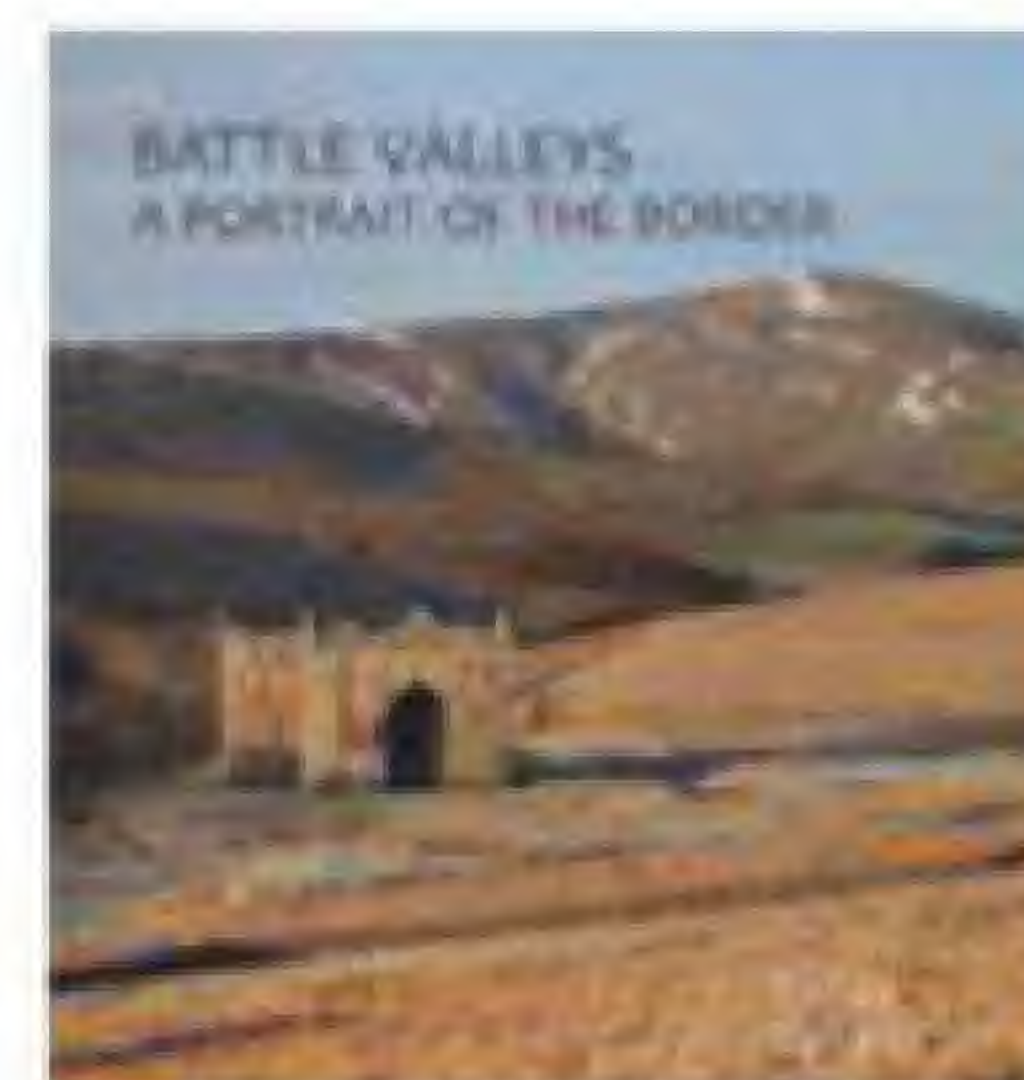
A round-up of the latest photography books on the market



● PHOTOGRAPHY AND PLAY

by Erin C Garcia, £16.95

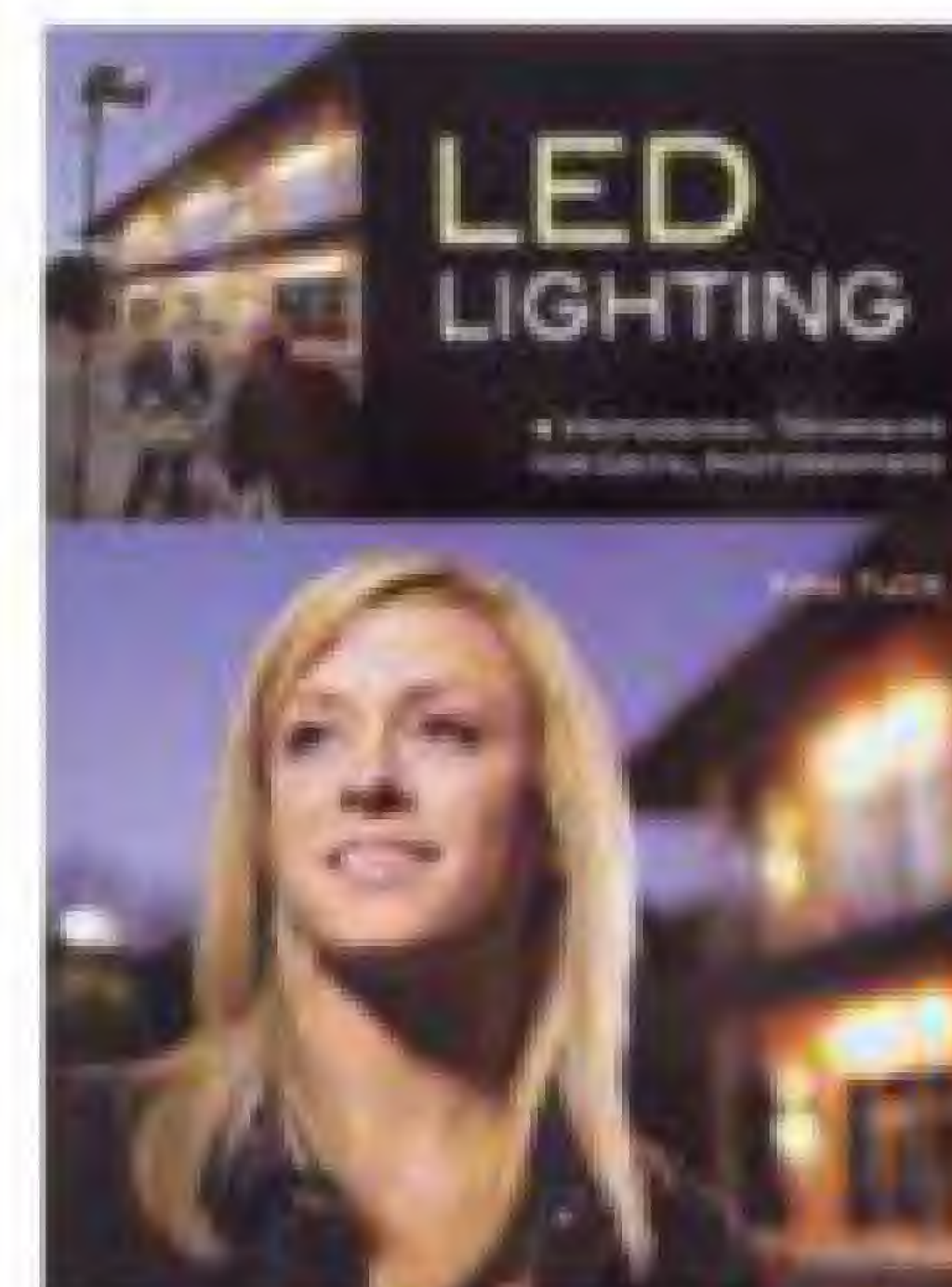
This compact volume (one of a series from Getty Publications) deals with the subject of photography and leisure, two subjects that have been intertwined since photography's inception. It's a lavish little book, but perhaps with limited appeal.



● BATTLE VALLEYS

by Ronald Turnbull, £16.99

For years, the border between England and Scotland was a whole other world – a land with its own laws and ethics. This book explores the area as it is now and takes a peek behind the curtains of its history. It's specialist, but nonetheless well researched and an interesting read.



● LED LIGHTING

by Kirk Tuck, £24.99

The move from traditional flash and hot lights to light-emitting diode lights can be a headache, so thanks heavens for this guide! To be honest, there a number of websites (and magazines) that will give you the same information for free, so it's perhaps best to save your hard-earned cash.



● POSING FOR PORTRAIT PHOTOGRAPHY

by Jeff Smith, £24.99

It can be easy to imagine that portrait photography is simply a case of pointing a camera at a model and expecting to get great results. This book aims to expose you for the naive beast you are. It's not exactly the most thrilling read, and quite honestly there are much better out there.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

BETTER THAN I THINK?

Why am I so hypercritical of my own images? I always doubt what friends and relations say when I receive compliments. Are they merely being politically/socially correct, or do I actually take better pictures than I give myself credit for? The other side of the coin is the great umbrage I used to take, when I was a member of a camera club, at the critical comments aimed at my work by 'guest' judges.

So who is right? Is it me, is it family and friends, or is it 'guest' judges? Will I ever be happy with my work? Probably not. Probably never. But just as well, I think. For should I ever achieve satisfaction with my images, I rather think that a little piece of this wonderful hobby would have died within me. **Ian Hamilton, West Lothian**

You are right, Mr Hamilton, but it is all quite mad – Damien Demolder, Editor

SOUNDS REASONABLE TO ME

I am not a professional photographer, but have recently become self-employed and I am amazed at how little of the fee I charge for my services I end up keeping. I am sure many professional wedding photographers, like the ones described in Elaine Bowman's *Backchat* article (AP 26 May), feel much the same. They have to cover the cost of training, expensive camera equipment, a computer, digital image processing software, travel, advertising and equipment insurance before they even start working. They then have to find work, which is by no means guaranteed. Then they have to pay tax on their earnings, national insurance and they may well want to pay into a pension fund.

To do the best job they can, many photographers also employ an assistant, with

all the costs this involves. They will spend four to eight hours on a shoot (depending on whether the client wants 'getting ready' shots and party shots), and then several further hours processing the images and preparing slideshows and sample prints for the happy couple.

A fee of £900 for a day shooting a wedding might finally end up providing them with the equivalent of £20 an hour, if they are lucky. I would argue that far from the 'extortionate price' Elaine Bowman describes, for the services of a professional this rate is exceedingly reasonable (how much does your plumber or mechanic charge?). As a final comment, I would also say that having photographs of your wedding is a luxury and should therefore be priced as such. **Dr R Gascoigne, West Yorkshire**

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

B&W FOR LESS

Now that Leica has announced it may extend its black & white imaging sensor to future compacts, surely it is only a matter of time before other manufacturers introduce monochrome imaging sensors in some of their offerings.

While the price tag of the M Monochrom is not for the faint-hearted, I am sure that if Fujifilm offered a black & white sensor in its X-Pro1 it would have something that would fly off the shelves and probably be around a third of the price of the Leica. Based on my existing experience with the Fujifilm FinePix X100, which produces truly amazing results, I'd be first in the queue for a Fujifilm X-Pro1 Monochrome – perhaps it could be called the X-Pro1 Neopan.

John Robinson, Cambridgeshire

OLD FRIENDS

One of the things I love about AP's letters page is reading the names of your contributors. Over the years, I have rediscovered people who I knew, or didn't know were into photography. So in May, it was Arthur Percival from Kent – who I believe was from Percival Cameras in Sidcup, a store I loved browsing through its window and whose proprietor allowed even goggle-eyed kids to touch cameras worth a hundred pounds. Another time I discovered that one of my regular IT consultants was also an amateur photographer, which gave us even more to talk about.

Then there was a Mr DiSabato, a spokesman from Kodak talking about the surge in film sales (not really your letters page), with whose brother I worked and discovered they were both good photographers and printers.

Ravi Bindra, Riehen, Switzerland

It's a small world, Ravi – Damien Demolder, Editor

NO PROBLEMS WITH DIGITAL

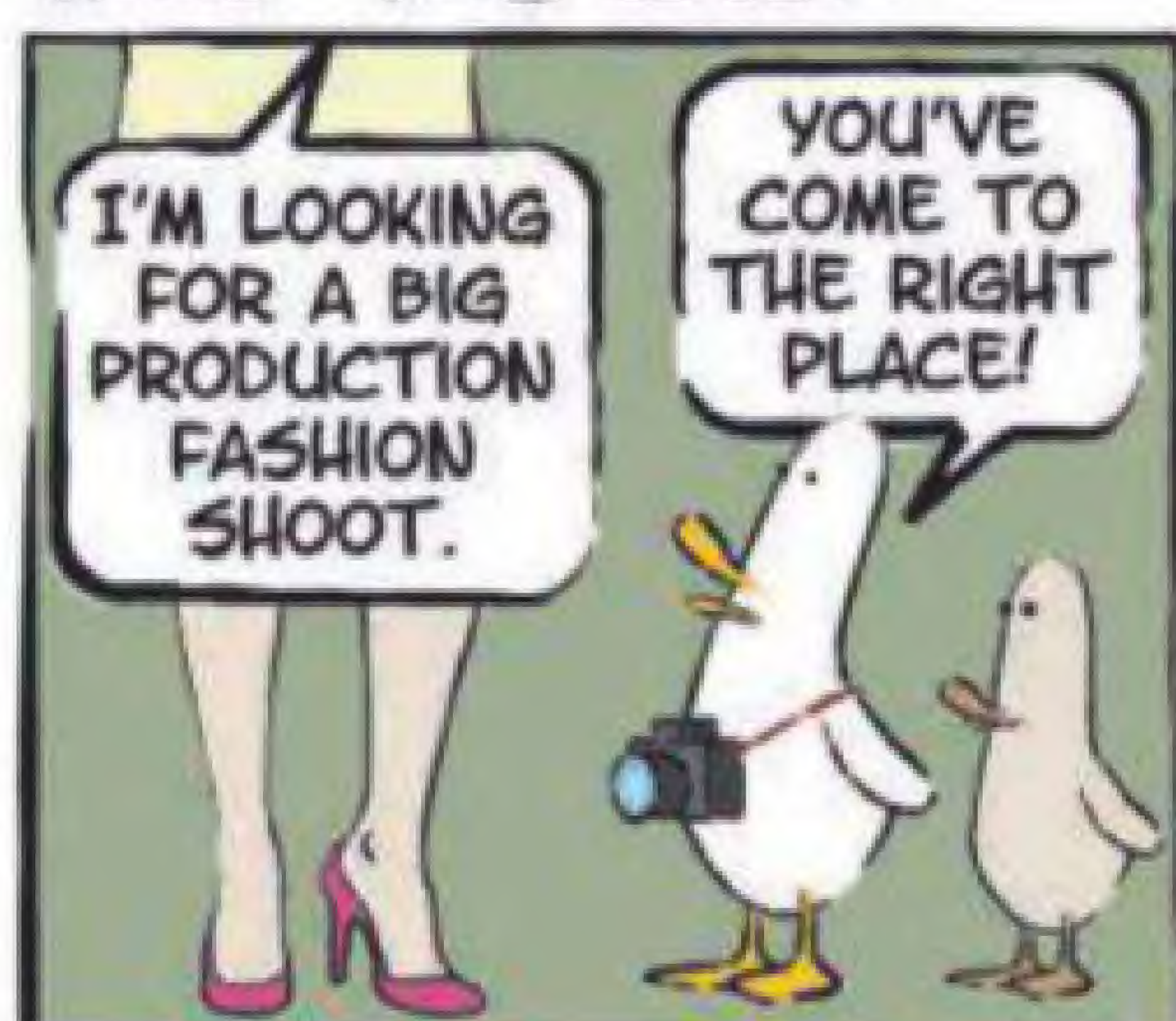
I am getting very irritated with letters from die-hard film fanatics criticising digital cameras, stating that they fear for the longevity of the images. I have just two points:

1. While digital formats do change over the years, there is and always has been software to make obsolete formats readable for programs such as Photoshop and Lightroom. I remember when Photoshop stopped supporting the Kodak Photo CD – it took a matter of minutes to find a conversion program to convert the files I had stored on Photo CD to TIFFs.

2. Although it is always possible for a hard drive to fail or corrupt, the falling price of such devices makes it financially viable to have one or more back-up copies, stored if necessary in different locations. Should the hard drive itself become obsolete, then once again there are all sorts of adapters available either to make the drive function once again or to allow transfer to a more modern device. And, of course, there is always The Cloud for storage.

So please, stop scaremongering and enjoy

What The Duck



<http://www.whattheduck.net/>



START SAVING

Given that so many iconic black & white images have been shot on Leicas, isn't it rather fitting that a digital camera designed to shoot only in mono should be a Leica (News, AP 26 May)?

A full-frame digital camera dedicated solely to the wonderful medium of black & white? Fantastic! But why has it taken so long? I can't even begin to understand the complexities of the camera as described in the news report, but 'extremely low, fine-grain image noise up ISO 10,000' sounds like an astonishing achievement.

As always with Leica, cost will be the stumbling block. A body-only price of £6,120 might cause even lottery winners to think twice. But come on, a Leica that shoots

only black & white! It doesn't get any better, surely? In the meantime, I'll have to content myself with black & white conversions from my Canon EOS 600D files, which, incidentally, I thought was rather expensive itself at £650, even with a kit lens.

But that Leica sounds mighty tempting. When I told my missus (a non-photographer) about it, she just rolled her eyes and, with that disapproving stare that's taken her years to master, declared 'How much?!' I think I might have a bit of a fight on my hands.

Richard Riley, Tyne & Wear

**Buy her some flowers, Richard.
That is sure to do the trick –
Damien Demolder, Editor**

your hobby, regardless of whether you use pinhole, conventional film or digital cameras.

And as for the longevity of film, I – like many others, I suspect – have stacks of old negatives with scratches caused by the ingress of dust and poor storage, not to mention faded slides due to deterioration of the dyes used over the years. So much so, I have had to digitise them to save my archive! **Steve Berry, via email**

ASKED AND ANSWERED

Regarding the exhibition where John Langham got to try out the 'monster Nikon fisheye' (Letter of the week, AP 26 May), he was probably at Photography at Work, a show that alternated annually between London and Harrogate in the 1970s and '80s. If memory serves me right, the show was in Olympia in 1978 and 1980.

Dave Lawrence, Cleveland



BACK CHAT

AP reader Terry Armstrong remembers how he proved his bullying photography tutor wrong

DURING my final year at school in Leeds, I joined a local photography club for beginners. After a few weeks, our tutor – an extremely rude and blunt Yorkshireman – told me and two other members: 'You'll never be photographers so long as you have holes in your a**s.' You can't get much blunter than that.

My problem was composition. According to the tutor, it was a natural gift, not one you could actually learn. If it weren't a native talent, then you'd never make a good a photographer – or so we were led to believe. I had the rule of thirds, the golden mean – call it what you will – almost rammed down my throat. And our tutor's constant use of the word 'windy' to describe poor composition drove me up the wall.

Convinced that this rude and ill-tempered man had it in for us, the three of us walked out. A few months later, I joined another photography club and within a matter of weeks had won the club prize for a black & white, home-processed landscape. Its composition was highly praised by the judges. I then went on to win the 'people' section with a group shot of my family for which I was again commended for my compositional skills.

So what had happened in the time between leaving my first club and joining another? Well, the bullying style of tuition exercised by that teacher had simply made me determined to prove his crass comments about my abilities wrong. I shot roll after roll of film. I also read AP regularly and scoured charity shops for second-hand books about photography. And – influenced by AP contributor Johnny Stiletto – I conditioned myself to shoot a set number of images each day. Whatever the weather and regardless of any lack of inspiration, I soon began to see suitable subject matter all around.

In short, I taught myself to be a decent photographer with the good eye for composition that my tutor had insisted I'd never have. And as I've shot 34 weddings as the official photographer, I think my dedication has paid off. I'm also teaching photography to my 18-year-old son. Luckily (for me), he's showing a real flair for it. Which is just as well as he's over six feet tall. Were I to use that same crude expression about his lack of talent as my old tutor did about mine, he'd probably knock me into the middle of next week – and I'd fully deserve it.

As that tutor himself might have phrased it, in his broad Yorkshire accent: 'It costs nowt to be nice.' Not that he would know anything about that.

storemags



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PHOTO INSIGHT

Andrew Sanderson discusses this unusual portrait image and looks at how certain equipment and techniques can help to add another level to a shot



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15

THIS shot was taken in my studio a number of years ago. I used to hang around with a few friends there, many of whom were artists, musicians and photographers. We'd have a night down the pub and then retreat to the studio. It was a very creative and communal space, and it was on one of those nights that we all got together that this shot of my brother's friend, Bob, took place.

The camera I used to shoot this image was a Thornton Pickard Junior Special, which feels like a wooden version of a Mamiya RB67. It has rack-and-pinion focusing, much like the RB67 does, and it also has a rotating back for both horizontal and vertical compositions. Most interestingly, it has a focal-plane shutter that you have to wind up that goes off with quite a noise. It's a nicely designed camera, one that was made in Manchester, if I recall. I used to use it quite a lot for portraiture because it had such a nice quality to it. I'd use it with Ilford HP5 film and also managed to adapt it so I could put Polaroid sheet-film into it. And, most relevantly, I was able to use it to produce paper negatives.

The lens was a Kodak Aero-Ektar, a 178mm optic that has gone down in legend. It was originally designed for aerial photography so that the images could be used to produce maps. They were made with a maximum aperture of f/2.5. It's actually rumoured that the back element of the lens is radioactive because they treated the glass in a certain way to improve light transmission. I'm no scientist, so you'll have to investigate that one yourself. Regardless of the implications on one's health, the lens has a beautiful quality and is very similar to the kinds of lenses that the Hollywood photographers used to use. So the Ektar really suited portraiture, but it was actually only designed to cover 7in [18cm] square, which makes it perfect for the 6x7 format.

This shot is actually a paper negative (see AP 26 May for more on how to produce paper negatives), and the paper I used was Kentmere fibre-based paper. You can't actually get that particular type any more. It was a very thin paper, a kind of matt parchment drawing paper, and was excellent for producing paper negatives. It had a texture that was unique to that brand. When you print from paper negatives the texture of the paper becomes part of the image. That's what gives it the look – it appears almost as if

it has been printed on linen. I still have some old rolls of it kicking around, but it doesn't perform in quite the same way as it has lost a lot of its contrast, which is a real shame.

The speed of this paper – it works on the same principle as film speed – is ISO 1.5. Some people will set their camera for ISO 3 or even 6, but that will give you a very contrasty print, which will remove all details in the shadows. I prefer to retain a bit of information in the lowlights. Some papers can be very slow, such as Forte. Alternatively, if you're working with multigrade paper, then the speed is generally ISO 4.

On a technical level, this was a very simple shot to produce. It was done using two tungsten floodlights, one fairly large 1,000W lamp, which was quite close to the subject's face, and then another smaller-wattage one to act as a fill-light (you can just about make

'It was done using two tungsten floodlights, one fairly large 1,000W lamp, which was close to the subject's face, and another smaller-wattage one as a fill-light'

it out in the picture frame in the background). The fact that I'm shooting using such a low ISO means that I'm going to have to ensure that the light and exposure compensate for that. With that in mind, the light had to be quite strong. I don't have a record of the exposure, but I do know that the aperture was fixed at f/2.5 allowing for a relatively fast shutter speed. With that strength of lamp I can imagine that it was probably 1–1.5secs.

It was only after I took the shot that people started making the comparisons to how Jack Nance looked on the promotional posters of David Lynch's 1977 film *Eraserhead*. It was not my intention to copy that image, but there are definitely similarities. There's also a famous image by the photographer Yousuf Karsh of Ernest Hemingway wearing a big jumper that it also shares some parallels with. Others have even said he looks a bit like Spike Milligan. Personally, I think he looks like Bob. **AP**

Andrew Sanderson was talking to Oliver Atwell

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Portraiture

The Amateur Photographer Masterclass with **Annabel Williams**

Annabel Williams takes two readers out on location and shows them how to arrange a simple portrait shoot with the minimum of fuss. **Oliver Atwell** joins them

MOST of us have tried our hand at portraiture, whether it's on holiday, at a wedding or during a stint of street photography. Yet portraiture can be a tricky genre. What we imagine to be a simple pursuit soon turns out to be a minefield of technical considerations, as well as a real test of just how confident we are as photographers. Directing people isn't exactly the easiest task in the world.

'Rather than working with "real" people today, we're going to be using a couple of models,' says Annabel. 'The reason for this is that it gives us the freedom to lay down the basics of arranging a simple location-based portrait shoot. However, directing people is an important part of any successful portrait

shoot, so we'll also touch upon that today.'

Annabel will demonstrate to our two readers, Jenny and Izzy, how to set up their cameras, look for the best lighting, choose the correct background and how best to compose and frame their subject.

'Whenever I lead a workshop, there are four key things that I always say are the most important aspects of portrait photography: rapport with subject; light; background; and equipment – in that order,' says Annabel. 'In many ways the camera is the least important thing that you need to take a picture. It needs to be set up simply so you don't need to worry about it. Digital technology has made things so much easier for the portrait photographer that we don't have to spend

too much time messing around with the technical side and can instead focus on composing our shots.'

While it would be easy to imagine that shooting people on location is a vastly different discipline to shooting in a studio, the two share many common factors. Light reacts the same no matter where you are, and learning how to work in different conditions will significantly build your confidence as a portrait photographer.

'Today, we'll be using a variety of locations and you'll see that light is never the same in two different places or even at two different times,' says Annabel. 'It doesn't matter under what conditions you're shooting – even a dreary day can give you interesting shots. You can always work around the light, no matter what it is.'

So, with that final thought in their minds, Annabel, Jenny and Izzy move off into the city (accompanied by their two models Chynna and Chi) to see what the streets have to offer.



Your AP Master... Annabel Williams



Annabel Williams is one of the world's leading portrait photographers. She is passionate about working in a very simple way with natural light and has forged a successful career as a photographer and tutor. Combining previously acquired skills as a special-needs teacher has allowed Annabel to understand the psychology of people and utilise those skills to get the best possible images of them. She is based in the UK and the USA. For more details, visit www.annabelwilliams.com.

The AP readers... Isobel Murphy



Isobel is a keen photographer with a particularly strong interest in portrait imagery. She uses a Canon EOS 7D. 'The workshop with Annabel was amazing,' she says. 'We had so much fun, but learned a lot too. Annabel has a very relaxed style of teaching, which helps a lot with the practical side of photography.'

Jennifer Peel



Jennifer is a keen portrait photographer and has been keen to attend an Annabel Williams workshop for a long time. She shoots using a Nikon D300. 'It was a really good experience to watch Annabel shoot, and to see how she directs her models into poses to get the expression she wants,' she says. 'I've learned how to get a variety of shots by making small changes to the pose and changing position to get a different backdrop or angle.'



OLIVER ATWELL

CAMERA SETTINGS

IN PREVIOUS *Masterclasses*, we've often talked about getting to know your camera's settings and how working in manual mode means having total control over your exposures. However, Annabel prefers to take a different approach with her camera, and suggests that worrying about technology and settings should not be something that takes up the photographer's time.

'When you first start you should never feel self-conscious about working in auto mode,' says Annabel. 'There's a lot of snobbery about working in this way, but there's no need for it. The auto mode is there to help you so you can concentrate on taking a great image. Once you're comfortable with your equipment, you can start exploring how best to take control of exposures.'

While Annabel encourages people to explore the capabilities of their camera, she also recognises that doing so can get in the way of actually taking images.

'I don't believe that you need to know too many things about how your camera functions in order to take great pictures,' continues Annabel. 'It's great photographers who take great pictures, not great cameras. Photographers, particularly those new to image making, can get tied up trying to figure out f-settings and what every little dial and button does on their camera. As



OLIVER ATWELL

far as I'm concerned, that's counter-productive.'

Annabel's advice to our readers is to work with the settings that have served her well for the past 20 years of her career. First, set your camera to AV mode. Then set the aperture to f/5.6 and the ISO to 400. Set the camera to 'one shot' and the white balance to auto.

'If you have your camera locked on these basic settings, as soon as you pick up your camera you'll be able to shoot straight away,' she says. 'In that way, you can spend your time working on your backgrounds, directing your subject and ensuring that your composition is as you want it.'

THE SUBJECTS



ANNABEL WILLIAMS

WHEN working with people who aren't used to being photographed, your subjects can often feel a little awkward so it's important to put them at ease. While this *Masterclass* finds our readers photographing models who *are* used to being photographed, the same principles apply to make sure everyone is at ease.

'One of the first things that I do is visit my model and get them to lay out a wide selection of their clothes,' says Annabel. 'Then I get them to take me through their outfits and what piece of clothing goes with what. It's a great way of involving your model in a collaborative manner.'

'I always get to know my clients before getting

my camera out,' says Annabel. 'Just sitting down and having a coffee with them can help to put them at ease. However, as comfortable as they may be around you, they may not necessarily feel comfortable being photographed. That's a great concern with many people who want to be portrait photographers – their subjects don't really know what they're doing. That's why I always tell my models that I'm making it up as I go along. This is not a million miles from the truth, though, as a portrait shoot should be spontaneous. Don't be afraid to wing it slightly and admit this – the main thing is to make your model feel better about being photographed.'

LIGHTING AND COMPOSITION

WORKING in a location such as a city can mean that the photographer is overwhelmed by the visual clutter that surrounds them. This can often make it difficult to identify what will make an interesting location for their subject. One of the best ways to approach this problem is to see your model and their surroundings as a simple arrangement of shapes.

'Taking these kinds of images is a lot easier if you can begin to see everything in graphic terms,' says Annabel. 'Everything you see is just a shape, from the models and their clothes to the environment they find themselves posing in. The way those shapes interact with each other is going to determine your composition. Everything in the street is a series of shapes and lines, and you need to fit the shape of the person in with the background. Move the person around until their shape looks good, and don't be afraid to move them back and forwards until you see what works.'

For Annabel, when it comes to the methods of lighting a subject, there's no competition – natural light wins every time.'

'I really feel that flash can often ruin a good picture and studio lighting can be quite tedious to work with,' says Annabel. 'When you're in a studio, you're very restricted to the kinds of backgrounds that you can use and the types of things you can do with your model. Therefore, working on location with natural light will always be my preferred method. When you're out on location, you begin to see how different intensities of light will work with all the shapes we just discussed. You can treat the sun as a natural spotlight. It's just that rather than moving your light, you're moving your subject.'

Finding the right light for your subject can often be a difficult task. Sometimes it can be



JENNIFER PEEL

too harsh and at other times completely flat. The trick is to look for areas that offer something a little more flattering.

'There are a huge number of different lighting conditions in a street location,' says Annabel. 'Standing in direct sunlight works well for flawless models, but is too harsh for the rest of us mere mortals and will highlight flaws. However, if you can find some sort of cover, such as a doorway, then that will work a lot better as it will soften the light slightly and give a much more even exposure. Also, areas like that can make for really excellent backgrounds.'

LOCATION AND BACKGROUND



ANNABEL WILLIAMS

ONE OF the really fun parts of embarking on a portrait shoot is exploring all the locations that could potentially serve as interesting environments in which to work. A key consideration is to look for an interesting setting. The easy option would be to find a 'clean and simple' location, but it's also worth looking for something a little different.

'When you look really closely at a location, you'll

begin to see all sorts of interesting shapes, colours and textures that can produce brilliant backgrounds,' says Annabel. 'I'm always attracted to things like brickwork and graffiti as these can really give your images a grungy feel.'

The key thing is to explore, but that doesn't mean having to travel for miles, explains Annabel. Sometimes one location will provide ample opportunities.

'It may take a while to find the perfect background, but keep your eyes open and your mind receptive,' says Annabel. 'It could be that your background choice is affected by your model's clothes or even the skin tone. Make sure the different elements complement one another.'

Annabel also suggests experimenting with depth of field. Having an out-of-focus background can help to emphasise your subject and make him or her much more three-dimensional.

'When I want an out-of-focus background, I'll use a long lens such as a 75–200mm,' says Annabel, 'and that's why I always have my camera set to f/5.6. This will really bring your subject out from the background.'



ISOBEL MURPHY

USING AN iPhone



ANNABEL WILLIAMS

'I LOVE shooting with my Apple iPhone,' says Annabel. 'I'm particularly fond of the Hipstamatic and Camera+ functions. I love Hipstamatic because you never quite know what you're going to get – in fact, it reminds me of working with cross-processed film years ago. With Camera+ you have more control and can do all sorts of things to the picture in a few simple clicks, making pretty ordinary pictures look amazing. However, if you are taking photographs on a proper shoot, where you are controlling the lighting and so on, then just picking up your iPhone can result in some great shots.'

'I am always careful to keep the subject's face more in the centre of the shot when using apps,' says Annabel. 'Apps tend to do weird things to the edges, so you need to check that you don't get colours bleeding into the face, for example. With objects this is fine, though, and just adds to the wacky look, particularly with Hipstamatic.'



ANNABEL WILLIAMS

READERS' IMAGES

Annabel Williams takes a look at a selection of our readers' *Masterclass* images and offers some practical advice



JENNIFER PEEL

JENNIFER PEEL

Jennifer Peel

♦ **I'M PARTICULARLY** fond of the muted colours in this image. Jennifer has managed to use the buildings behind the model to add another level. The tones and textures complement her hair perfectly. Plus I'm in love with those wonderful boots!

♦ **THIS** is definitely an unusual composition, but I have to say it works really quite well. I like the way the model is looking up, and the buildings in the background towering above her give the image a real sense of scale.

♦ **I THINK** this shot is gorgeous. The light is beautiful because the model is standing under a roof that is creating really good top shade and soft light. I love the out-of-focus café scene in the background, and I particularly like the blurred edge on the left of the picture, which is a curved wall. I think this really helps to make us focus on the model. The blurred wall also links with the lights at the top right of the shot, which helps to balance the photograph.



JENNIFER PEEL



JENNIFER PEEL

Isobel Murphy

♦ **WHAT** really stands out in this shot is the fact that Isobel has tilted the camera to achieve a dynamic effect. That's a good tip – to experiment with different camera angles. Just tilting your frame slightly can add a real dimension to your photographs. Also, the positioning of the model looks great with the columns towering above her.

♦ **IZZY** has captured a really great moment here and has managed to make the shot look spontaneous, even though we asked the model to do this several times. The model looks really happy, and it makes the shot a lot of fun. I also love the out-of-focus texture and the colour of the background in the top right of the picture. It's amazing to think it's just a café window at the end of a subway.



ISOBEL MURPHY

'A good tip is to experiment with different camera angles. Just tilting your frame slightly can add a real dimension to your photographs'

♦ **THIS** is a great shot. I'm particularly in love the model's hair colour and the way that it works with the brick wall behind her. I'm also struck by the way Izzy has faded out the right side of the picture to emphasise the model. The composition works really well and, most importantly, the model looks incredibly relaxed.



ISOBEL MURPHY

Here we can see the contrast between a more formal pose (above) and something a little more spontaneous (above left)



OLIVER ATWELL

Would you like to take part?

EVERY month we invite three to five AP readers to join one of our four experts on a free assignment over the course of a day. The experts are **Tom Mackie** (landscapes), **Cathal McNaughton** (documentary and photo essays), **Annabel Williams** (location portraiture) and **Andy Rouse** (wildlife). Our next confirmed *Masterclass* will be with Andy Rouse in July. If you would like to take part, visit www.amateurphotographer.co.uk/masterclass for details of how to apply. Please remember to state which *Masterclass* you would like to attend and make sure you include your name, address, email address, daytime telephone number, some words about your work and three or four of your images.

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The power of black & white

Toby Deveson's raw and honest black & white photographs portray life simply but beautifully. **Gemma Padley** talks to him about his working processes and the enduring power of black & white film

TOBY Deveson is on a mission – a mission he has been on for many years and one that he is still committed to. This mission is to champion the importance of film processes and to keep the medium firmly in people's minds. Ever since he was given a Nikkormat 35mm camera with a 24mm lens for his 18th birthday, Toby has dedicated himself to the art of black & white film photography. Using Kodak T-Max 400 film and the same camera and lens since he started taking pictures, Toby has travelled to countries such as India, Bulgaria, Canada, Romania and Italy, photographing everything

from the landscapes he passed through to children playing along dusty lanes, bustling street scenes and religious festivals. In an era of digital imaging, Toby's aim is to do all he can to keep film photography alive and flourishing.

As he puts the finishing touches to his first solo exhibition in London for 20 years, Toby reflects on what black & white photography means to him. 'Black & white film was what photographers used originally,' says Toby, who lives in London and works as a freelance television camera operator. 'It was the entry point for photographers

who wanted to experiment and learn about the craft of photography. I love the tones, contrast and grain. The photographers I admired include Josef Koudelka, Henri Cartier-Bresson, Sebastião Salgado and Mario Giacomelli. I was drawn to the timelessness and strength of their images.'

AN EYE FOR BLACK & WHITE

Toby believes that black & white 'strips' the image down to its most basic components, revealing the geometry of composition, texture, atmosphere and tone – elements

Above: River Yamuna, Mathura, Uttar Pradesh, India, March 2011



‘The absence of colour allows the viewer to connect with the fundamentals of the image’



Top left: Barbara, Piemonte, Italy, April 1995

Left: River Yamuna, Vrindavan, Uttar Pradesh, India, March 2011



ALL PICTURES © TOBY DEVESON

Above: Holi Festival, Mathura, Uttar Pradesh, India, March 2011

Left: Holi Festival, Banke Bihari, Vrindavan, India, March 2011

➤ he believes are crucial for an image's success. The 'ambiguity' of black & white imagery became apparent to him after he returned from a trip to India to photograph Holi, the festival of colour, last year. 'Some people asked me, "How could you take images in black & white of a festival that is all about colour?" But shooting in black & white allowed me to concentrate on people's emotions. The absence of colour allows the viewer to connect with the fundamentals of the image and the story the photographer is trying to tell. The purity of emotions is, I believe, far greater in black & white, whether the images are taken in a war zone, are simple portraits or landscapes.

'It is important to have your own style,' he adds. 'Black & white suits my taste and style as an artist. I've always been drawn to it because it's the way I see.'

The ability to see in black & white is a skill that can be learned and honed, says Toby. 'You can train yourself to see shapes and textures that will have impact,' he says. 'I also think there's a lot of benefit in studying other photographers' work to find out what you like and don't like, and to ask yourself why. Ultimately, it's about being able to self-critique your work. Photography is, after all, a journey of self-discovery and self-expression.'

SHOOTING APPROACH

There is an affecting immediacy to Toby's work, and many of his images are taken close up to his subjects with a wideangle lens to accentuate the feeling of being among the action. 'The 24mm lens triggered a lifelong passion for me,' says Toby. 'I still use it to this day for every photograph I take. I find it a flexible lens and I like the viewpoint it gives.' Toby makes sure he has the image exactly how he wants in-camera and, where possible, places himself in the middle of the action. 'Just a slight change in the height or angle you shoot from can drastically change a picture,' he adds. 'I think it's important to be involved in what you're photographing. You have to pour your heart and soul into the picture.'

PRINTING EYE

Photographers often talk about having an 'eye' for a picture or developing their 'compositional eye', but there is also such a thing as a 'printing eye', says Toby – in other words, training your eye to refine how you print an image in the darkroom.

'It's one thing taking the pictures, but quite another printing them', says Toby. 'When I'm out photographing, I don't know how the final prints will look. If you're shooting in a fast-paced environment, for example, it's a case



PRINTING THE IMAGES

IN THE early days, Toby set up his own darkroom in a 'damp basement' and 'was soon addicted to the alchemy of intoxicating smells and mysterious light'. Over the years, he has had various darkrooms in the places he's lived and three years ago he decided to set up a dedicated darkroom again. He uses a Durst M670 BW enlarger. 'I print my own photographs and never crop them,' says Toby. 'I'm meticulous about keeping my negatives in order.'

'I like to keep things simple. For me, it's about having tools I can rely on so I know what the result is going to be. That's why I use the same camera and lens, and the same chemicals. I've tried several different types of chemicals and papers over the years, and it's a case of finding the ones you like and feel comfortable with. I use Kodak HC-110 film developer, then rinse with plenty of water and fix with Ilford Hypam. For the prints, I use Agfa Neutol WA developer, then a standard stop bath, either Kodak, Ilford or own brand, and Ilford Hypam again to fix. The paper I use is Fomatone 532, a warm fibre-based paper. I used to use Kodak Ektalure, but Kodak stopped making this so I had to find an alternative. I have reprinted any old images that were printed on the defunct paper.'

Once he has developed the films, Toby makes contact sheets – a necessary, albeit mundane job, he says. 'Making the contact sheets is a bit of a chore, but you have to do it to know which images you want to print,' he says. 'I'll make test strips [to work out the exposure time for the print]. I don't make notes, although I probably should, but 90% of the time I will know what I have to do to get a print right. It usually takes about three attempts to make a print, and there are no hard and fast rules. I tend to work quite instinctively. Once I have the final print, I will scan it with a standard flatbed scanner and use Photoshop to bring the scan as close to the final print as possible. From there, I take full advantage of the digital world using emails, websites, Twitter, Facebook, Flickr and other tools to showcase and disseminate my work.'



Left: Gemma,
Piemonte,
Italy, August 1993



Above: Roman,
Neam, Moldavia,
Romania,
September 1992

Below: Galata, near
Iasi, Romania, April
1992



'Digital technologies are fantastic, but to me there is something extra special about an analogue print'

➔ of reacting to something and there isn't time [to contemplate how you might make the print]. I like to draw the eye to part of an image and then to something else,' he continues. 'Each image is, to me, its own self-contained inner world. It's about taking the eye on a journey around the image. This is something you can do at the printing stage by bringing out certain parts of the scene, albeit subtly.'

WORKING ON THE NEGATIVES

Choosing not to scan his negatives, Toby makes his prints in the wet darkroom, scanning the prints later (see page 29). 'To my mind, scanning a negative is a waste of time,' he says. 'If you're already working [with film] and have access to a darkroom, why not make the print? I don't believe you can create that beautiful analogue feel when scanning and working on a negative digitally. Digital technologies are fantastic, but to me there is something extra special about an analogue print.'

Every negative requires a slightly different level of care and attention. Although each negative is printed differently, there are certain things he will do when making a print that are universal. 'I tend to slightly darken the corners of the image,' he says. 'I'll usually need to hold back a little on the faces and may burn in the sky a little. I'll

make a test strip, then an almost full-sized print, which I'll study to decide what areas need dodging and burning. There is no such thing as a perfect negative. All images need a degree of dodging and burning. I love the journey of producing a final print and would not want to forego any part of it. I am also a control freak and would not trust anyone else with my negatives. Printing an image in the darkroom is a powerful and ultimately hugely rewarding experience. The frustrations, effort and time required to get to the print, from loading the film to touching up the final print with a tiny paintbrush, are all worthwhile.'

For a time, the future of film looked uncertain, says Toby. With most photographers opting to shoot digitally, he feared for its future. But, he says, things are picking up. 'People seem interested in finding out about the origins of photography,' he says. 'We're in an exciting and revolutionary time photographically, and I think it's important for photographers to be aware of past practitioners who have worked with film, and the lessons we can learn from them in terms of film and darkroom techniques. It's not a case of longing for the good old days. It's about embracing and celebrating all that photography has to offer, drawing on and learning from what has gone before.' **AP**

To see more images by Toby, visit his website at www.tobydeveson.com



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Nikon F Hand Fundus camera serial no. 6700220. A special Nikon F camera for close-up ophthalmic photography of the retina of the human eye. The built-in flash unit is connected to the control unit by a cable and has three power settings : L=Low, M=Medium and H= High. The camera is fitted with a pistol grip for one-hand operation. Serial numbers began with 670001, making this example number 220. Our research suggests that the camera was released in 1963 and discontinued in 1969. Complete with maker's carrying case. EXC++ £2,500.00

Definition: *Fundus*: In medicine, the bottom or base of an organ. For example, the fundus of the eye is the retina.

Photograph by Tony Hurst



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ReaderSpotlight



Godswill boat

1 Taken in Deal, Kent, Paul used his camera's colour extract preset to adjust the colours

Samsung GX20, 10-20mm, 1/30sec at f/22, ISO 200

Brecon Beacons

2 The wideangle lens accentuates the foreground in this spring scene

Samsung GX20, 10-20mm, 5secs at f/16, ISO 200

Chelwood steps

3 Paul took this enchanting image in Ashdown Forest, positioning his camera just a few inches from the ground to emphasise the autumn leaves

Samsung GX20, 10-20mm, 5secs at f/22, ISO 200, cable release



Paul Harrison West Sussex

Paul started taking pictures using a Praktica B100 SLR with a 50mm lens. Having concentrated on landscape photography for the past four years, Paul's aim is to depict the varied nature of the British landscape and to create images with impact using the elements of light and composition. 'The advent of DSLR cameras was a huge boost for me,' says Paul. 'My first digital camera was a Samsung GX10, which allowed me to experiment more than ever before.' To see more of Paul's images, visit www.paulharrison-photographs.co.uk.

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This is a very grand shot of a very grand set of old stone steps. The low angle emphasises the great height you could reach by walking up them, and the diagonal composition actually invites us to do so. The colours are rich and vibrant, and it looks like the sort of place we'd all like to visit –
Damien Demolder, Editor





David Rowling

North Yorkshire

David started taking photographs as a way to record his social life. He then attended art college, which furthered his interest and cemented the idea that photography was a 'legitimate form of self-expression'. His favourite locations to shoot include woodland and the countryside in general, which are two locations that offer equal amounts of drama and tranquillity. 'Creative concentration is stimulating and can create a state of wellbeing,' says David.





Abandoned farm

1 Dave's eye for monochrome has brought out the character of this dilapidated structure in **Addingham, West Yorkshire**

Fujifilm FinePix X100, 35mm, 1/500sec at f/8, ISO 400

Towards Stump Cross

2 This shot makes use of a dramatic landscape and an equally evocative sky

Fujifilm FinePix X100, 35mm, 1/2000sec at f/8, ISO 400

Beware, adders

3 Just the simple presence of a makeshift sign fills the image with a sense of tension

Fujifilm FinePix X100, 35mm, 1/400sec at f/8, ISO 200

Ancient stone

4 This simple shot is injected with an aura of mystery by the ancient stone that sits within the landscape

Fujifilm FinePix X100, 35mm, 1/500sec at f/8, ISO 200

Stone fence posts

5 This image stands out due to the unconventional framing using one of the stone posts

Fuji FinePix X100, 35mm, 1/500sec at f/8, ISO 200





Laszlo Kovacs Kent

Laszlo describes his photographic style as eclectic, although he admits that he is particularly fond of abstract, portrait, landscape and street photography. It all depends on what strikes him the moment he presses the shutter. He describes the camera as an extension of his mind and imagination, and in his opinion photos should invoke a feeling or mood. To see more of Laszlo's work, visit www.surtessphoto.co.uk.



Bicycle

1 This is an unusual and genuinely captivating attempt to show a common subject
Nikon D40X, 17-70mm,
1/400sec at f/6.3, ISO 400

Parallel lines

2 This image demonstrates Laszlo's fascination with abstract subjects
Nikon D40X, 17-70mm,
1/80sec at f/5, ISO 400

Deer

3 It's not often that you see a wildlife shot such as this, but it works really well here
Nikon D40X, 17-70mm,
1/60sec at f/6.3, ISO 400

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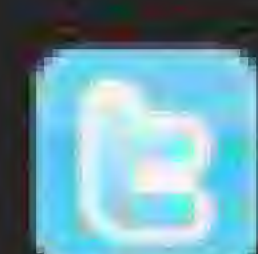
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Nokia Lumia 800 £350 (free on contract)

www.nokia.co.uk

THE LUMIA 800 is Nokia's answer to the likes of the Apple iPhone, HTC One and Samsung Galaxy. It uses a Windows operating system rather than the increasingly common Android platform or the traditional Nokia Symbian system, which means it not only looks great but is also speedy to operate. While camera phones are never a real substitute for a proper camera, recent examples have proved themselves fairly competent, none more so than the iPhone 4S.

The Lumia 800's camera matches the iPhone's 8-million-pixel resolution, but also provides an f/2.2 aperture, dual LED flash and an extensive range of camera controls, including white balance, exposure compensation, ISO and various colour effects. Although these controls initially seem handy, in practice I rarely found them necessary. The exposure-compensation control was useful for some high-contrast scenes, but it wasn't missed on the iPhone where the AF-based metering appears to do a better job. Also, the Lumia 800's white balance presets seem to provide less reliable results than the auto mode.

The Nokia Lumia 800's image quality is very good for its class, although when identical shots from an iPhone 4S were compared, those from the Lumia 800 showed more noise. Overall, it is an impressive phone that is both affordable (it is free on contract) and nice to use. Unfortunately, its clever connectivity left my battery lasting little more than 24 hours. **Mat Gallagher**



Amateur Photographer
An iPhone rival with a capable camera
★★★★☆

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Hähnel Tuff TTL wireless flash trigger Around £100

www.hahnel.ie

HÄHNEL'S Tuff TTL wireless system will remotely trigger a flashgun from a camera, and retains all the functionality delivered by a dedicated on-camera Speedlite, including E-TTL, second-curtain sync and flash-exposure compensation, all adjustable from the camera. In testing, triggering distances of more than 100m were achieved and distances over 200m are claimed to be possible. Digital Channel Matching between the units ensures a reliable wireless radio connection.

It is possible to use the device straight from the box, as the controls are large and simple, with the Digital Channel Matching doing away with the frequency-adjusting micro switches on many other models. A mini USB socket allows software upgrades and an external power supply, if necessary. Both the transmitter and receiver are powered by two AA batteries.

The real star turn is the removable silicone rubber casing. This is not only stylish, but also offers great protection against damage from knocks and repeated rough handling.

The Hähnel Tuff TTL wireless flash trigger is currently available for Canon DSLRs only.

Andrew Sydenham



Amateur Photographer
A robust and easy-to-use wireless trigger system
★★★★☆

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon D3200

The pixel race heats up once again. Nikon's entry-level DSLR has a 24.2-million-pixel sensor and Expeed 3 processor, yet costs less than £600.

AP 16 June

Canon EOS-1D X

With its dual Digic 5+ processors, 61-point AF and 14fps high-speed shooting, the EOS-1D X looks to be a dream for action photographers.

AP 23 June

Spyder4Elite

Datacolor's latest monitor-calibration device features a new seven-colour sensor for increased accuracy, and now works with iPads, iPhones and TVs.

AP 23 June

Olympus Tough TG-1

Olympus's toughest compact yet is waterproof to 12m, crushproof, shockproof, and compatible with optional fisheye and teleconverter lenses.

AP 23 June

Samsung NX20

With a swivel screen and a 20.3-million-pixel sensor, Samsung's latest compact system camera may offer the Sony NEX-7 some healthy competition.

AP 30 June

storemags



"The Benro GH2 Gimbal Head is a fantastic piece of kit... It offers really good value for money."

Jason Whitehead
Safari-guide.co.uk



Effortless manoeuvrability

The new, affordable range of gimbal heads from Benro are ideal for long distance, sports and wildlife photography.

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Bridge cameras

With long zooms, SLR-style handling and an impressive range of creative features, bridge cameras still offer an affordable alternative to an SLR and range of lenses.

Mat Gallagher puts some of the market-leading models through their paces to see which ones offer the best results

WHEN digital SLRs dropped below the magic £1,000 figure, many people predicted the death of the bridge camera. This was foretold again as DSLRs crept under the £500 mark, and again with the advent of the compact system camera, yet still their popularity continues.

Bridge cameras, or SLR-styled models, were traditionally seen merely as 'more affordable' versions of DSLRs. They looked similar and offered the manual controls you would expect to see on fully fledged

interchangeable-lens models, but in a smaller form and for less money. While compact system cameras, on the whole, have a more 'compact-like' shape and are smaller and lighter than even budget DSLRs, they offer little in the way of monetary savings, especially once a set of lenses is added. Many superzoom and telephoto lenses extend to around 300mm, but bridge cameras routinely provide focal lengths equivalent to more than 500mm, and for less than the price of just a DSLR

lens. Bridge cameras vary in size from the pocket-friendly models to those that demand a regular camera bag but still take up less space than a DSLR with an equivalent range of lenses.

Yet providing impressive features at these prices does mean that compromises must be made. For example, a bridge camera's physically smaller sensor and lenses cannot match the quality of a DSLR and long lens. However, they still have many commendable attributes, considering the convenience and price savings, which is why they remain a popular choice for many enthusiast photographers.

In this test we have included the top bridge cameras from seven manufacturers to discover the best-performing models. In the case of Fujifilm, two cameras have been included. The FinePix HS30EXR represents the company's top-of-the-range bridge camera, while the X-S1 is a more advanced model from Fuji's new pro range, which includes the FinePix X100 and X-Pro1. And, despite its appearance, the X-S1 is still effectively an SLR-style model.

CANON POWERSHOT SX40 HS £335

THE CANON PowerShot SX40 HS has one of the longest lenses in the group, yet it is one of the smaller cameras. The 35x zoom ranges from 24–840mm (35mm equivalent), while the aperture stays relatively bright, with a maximum of f/2.7–5.8. Canon's 4.5-stop Intelligent Image Stabilisation does its job very well. The lens is extended via the rocker lever, but zooms quickly and provides fine adjustment with a softer touch. Focal distances are marked on the barrel, but only minimum focus distances are given on-screen. Manual focus is controlled via the rear dial and has a magnified central area. The LCD screen is basic, being just 2.7in with a 230,000-dot resolution, but the bracket allows 270° vertical and 180° horizontal rotation. The

electronic viewfinder is small and lacks an eye sensor, but is handy for composing and can be easily seen in bright conditions. The main functions are accessed via quick buttons on the rear or the familiar function menu down the side of the LCD, leaving the main menu for advanced settings.

The SX40 HS has a full range of manual controls and aperture positions in 1/3EV steps from maximum to f/8. Autofocus is responsive and metering accurate. It would have been nice to see sensitivities higher than ISO 3200 made available with the HS sensor and the option of raw image capture, but otherwise this is a great all-round camera. With street prices now more than £100 less than the suggested retail price of £460, there are some great deals to be had.



Amateur Photographer
Best for simple operation
★★★★☆

FUJIFILM FINEPIX HS30EXR £350

THE FINEPIX HS30EXR carries on Fujifilm's tradition of using a manual zoom ring, which means the 30x zoom lens is very quick to adjust between its 24 and 720mm equivalents. Focal lengths are marked on the ring and the barrel in both the 35mm equivalent and true focal length. Manual focus is also controlled on the barrel with a second ring on the rear, and when engaged the screen provides a magnified view and a focus bar with a contrast guide to help determine focus. The maximum aperture is relatively bright through the range at f/2.8–5.6 in 1/3EV steps to f/8.

The sensor-shift stabilisation reduces shake at longer focal lengths, but it isn't eliminated completely in the viewfinder. For more aggressive reduction, the HS30EXR can automatically raise the ISO or combine

a series of quickly taken images in the EXR auto mode. The 3in, 460,000-dot rear LCD features tilting motion for high and low-angle shooting. The electronic viewfinder has an eye sensor and a display that lacks the tunnel-vision effect that afflicts many EVF units. Most of the main functions have their own buttons, which leaves the menu for less common adjustments.

As well as a full set of manual controls, the HS30EXR includes a series of photo effects called Adv mode, a sweep panorama function and EXR modes that utilise the sensor's photosites in different ways according to the conditions. The camera can also save in a raw format for optimum quality, although this is hidden in the settings menu and adds a lot of write time to each shot, during which the camera locks down.



Amateur Photographer
★★★★☆

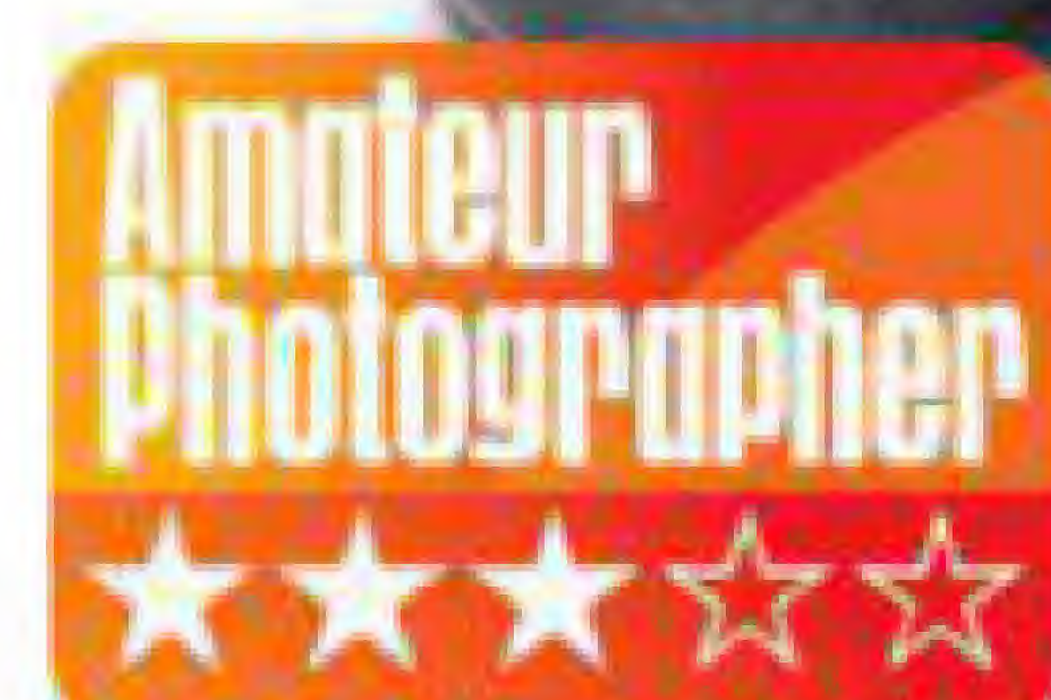
	CANON SX40 HS	FUJIFILM HS30 EXR	FUJIFILM X-S1	GE X500
RRP	£460	£399	£599	£120
Sensor	1/2.3in (6.16 x 4.62mm), 12.1-million-pixel CMOS	1/2in (6.4 x 4.8mm), 16-million-pixel EXR CMOS	2/3in (8.8 x 6.6mm), 12-million-pixel EXR CMOS	1/2.3in (6.16 x 4.62mm), 16-million-pixel CCD
Output size	4000 x 3000 pixels	4608 x 3456 pixels	4000 x 3000 pixels	4608 x 3456 pixels
Lens	35x zoom, 24–840mm (35mm equiv) f/2.7–5.8	30x zoom, 24–720mm (35mm equiv) f/2.8–5.6	26x zoom, 24–624mm (35mm equiv) f/2.8–5.6	15x zoom, 27–405mm (35mm equiv) f/3–5.2
File format	JPEG, MOV	JPEG, raw, MOV	JPEG, raw, MOV	JPEG
Sensitivity	ISO 100–3200	ISO 100–3200 (6400 and 12,800 at reduced size)	ISO 100–3200 (4000–12,800 at reduced size)	ISO 80–800 (1600 and 3200 at 4 million pixels)
Shutter speeds	15–1/3200sec	30–1/4000sec	30–1/4000sec	4–1/2000sec (30secs in manual)
Metering system	Evaluative, centreweighted, spot	256-segment, multi, spot, average	256-zone TTL multi, spot, average	AiAE, centreweighted, average, spot
White balance	Auto, 6 presets, custom	Auto, 6 presets, custom	Auto, 6 presets, custom, temperature	Auto, 5 presets, manual
Exposure modes	Smart auto, PASM, custom, 13 scene modes, 8 creative filters	PASM, custom, EXR, auto, advanced, panorama	PASM	Auto, PASM, scene, portrait, panorama, movie
Focus	Single, continuous, servo AF/AE, tracking	Single, continuous, manual	Single, continuous, manual (one-push AF)	Single, continuous
AF modes	Face detection, single-point AF (manual selection, centre, face or tracked)	Centre, multi, area, tracking	Multi, area, tracking	Single, multi
LCD monitor	2.7in, 230,000 dots	3in, 460,000 dots	3in, 460,000 dots	2.7in, 230,400 dots
Viewfinder	202,000-dot EVF	920,000-dot EVF	1,440,000-dot EVF	EVF (no resolution data given)
Storage media	SD, SDHC, SDXC	SD, SDHC, SDXC	SD, SDHC, SDXC	SD, SDHC
Power	Rechargeable Li-Ion NB-10L (380 shots)	Rechargeable Li-Ion NP-W126 (600 shots)	Rechargeable Li-Ion NP-95 (500 shots)	4x AA alkaline (300 shots) or NiMH (500 shots)
Weight	600g (including battery)	687g (including battery)	945g (including battery)	350g (body only)
Dimensions	122.9 x 92.4 x 107.7mm	130.6 x 96.6 x 126mm	135 x 107 x 149mm	103 x 74 x 68mm

FUJIFILM X-S1 £515

THE FUJIFILM X-S1 is a slightly unusual model, but it would have been remiss to leave it out of this test. At $\frac{2}{3}$ in its sensor provides more than double the surface area of a $\frac{1}{2}$.3in sensor. Consequently, everything has been scaled up, resulting in a camera larger than some budget DSLRs. However, unlike most DSLR kits, the X-S1's lens has a 26x zoom, offering a 24–624mm (35mm equivalent) range and a bright f/2.8–5.6 maximum aperture. Like the FinePix HS30, it uses a manual zoom and focus ring on the lens, with large textured rubber grips. These make for easy zoom and focus adjustments.

The magnified focus view is not automatic, but the focus check can be assigned to one of the function buttons for quick access

The aperture can be stopped down to f/11 across the zoom range and adjusted in $\frac{1}{3}$ EV steps. Stabilisation is optically based, and offers a smooth and steady image even at full zoom. Like the HS30EXR, the rear screen is a 3in, 460,000-dot device with vertical tilt. The electronic viewfinder is much larger and easier to use than on standard bridge cameras. Much like a DSLR, most of the main functions are readily available via buttons and the two function buttons can be set for many more. The Adv and EXR modes are alongside the manual shooting modes, as do three custom modes for often-used settings. There is a dedicated raw button, but in the menu it is in the settings section not alongside the JPEG options. Use of raw causes long write times, slowing operation.



GE X500 £115

FOR AFFORDABILITY, it is hard to fault the GE X500, as on paper at least it has similar specifications to some of the bigger names at a fraction of the price. This is by far the smallest of the group and it would easily slip into a jacket pocket. It packs in a 15x zoom lens ranging from 27–405mm (35mm equivalent). Optical stabilisation is included via a handy button on the top plate and, while this appears to have little effect on the image during composition, it does show some improvement in the final picture.

The zoom is controlled by the rocker around the shutter button, and is slow and noisy to rack in and out. Focus remains in automatic with single, multi, continuous, face detection and macro options, but no manual focusing. The unconventional

aperture range runs from f/3–5.2 and offers a minimum aperture of f/6.6 throughout the range. However, if you set the camera at its minimum f/6.6 before zooming it will stop down to a non-selectable f/11.5.

The rear LCD screen is a 2.7in, 230,400-dot unit, and its limited angles demand eye-level viewing. The EVF isn't too bad, and despite its low resolution it provides a large display without tunnel viewing. There's a full range of manual shooting modes, scene modes and a sweep-panorama function. Navigation of functions and modes is sometimes unconventional, while the graphic menus and sounds feel dated.

So, costing less than a third of many of the cameras here, the X500 is good value, but if you want truly creative options it's worth paying more for one of the other models.

LEICA V-LUX3

£690
1/2.3in (6.16 x 4.62mm), 12.1-million-pixel CMOS
4000 x 3000 pixels
24x zoom, 25–600mm (35mm equiv) f/2.8–5.2
JPEG, raw, AVCHD, motion JPEG, MP4
ISO 100–3200
15–1/2000sec (15/30/60secs starry sky mode)
Multiple, centreweighted, spot
Auto, 5 presets, 2 custom, temperature
Auto, PASM, custom, scene modes, movie

AF, manual
Face detection, area, tracking, multi

3in, 461,000 dots
202,000-dot EVF
SD, SDHC, SDXC
Rechargeable Li-Ion BP-DC9 (410 shots)
540g (including battery)
124 x 80 x 95mm

NIKON P510

£399
1/2.3in (6.16 x 4.62mm), 16.1-million-pixel CMOS
4608 x 3456 pixels
42x zoom, 24–1000mm (35mm equiv) f/3–5.9
JPEG, MPO, MOV
ISO 100–6400 (12,800 in High ISO Mono mode)
8–1/4000sec
224-segment matrix, centreweighted, spot
Auto, Auto2 (warm lighting), 5 presets, manual
Auto, PASM, custom, scene modes, effects

AF, full-time AF, manual
Face priority, auto, centre, manual, subject tracking, target finding

3in, 921,000 dots
201,000-dot EVF
SD, SDHC, SDXC
Rechargeable Li-Ion EN-EL5 (240 shots)
555g (including battery)
119.8 x 82.9 x 102.2mm

PANASONIC DMC-FZ150

£474
1/2.3in (6.16 x 4.62mm), 12.1-million-pixel CMOS
4000 x 3000 pixels
24x zoom, 25–600mm (35mm equiv) f/2.8–8
JPEG, raw, AVCHD, Motion JPEG, MP4
ISO 100–3200 (6,400 in High Sensitivity mode)
60–1/2000sec (15/30/60secs starry sky mode)
Multiple, centreweighted, spot
Auto, 5 presets, 2 custom, temperature
Auto, PASM, custom, scene modes, movie

AF, manual
Face-detection, area, tracking, multi

3in, 460,000 dots
202,000-dot EVF
SD, SDHC, SDXC
Rechargeable Li-Ion DMW-BMB9PP (410 shots)
528g (including battery)
124.3 x 81.7 x 95.2mm

SONY HX200V

£479
1/2.3in (6.16 x 4.62mm), 18.2-million-pixel Exmor R CMOS
4896 x 3672 pixels
30x zoom, 27–810mm (35mm equiv) f/2.8–5.6
JPEG, AVCHD, MPO, MPEG-4
ISO 100–1600 (3200 iAuto, 12,800 iAuto+)
30–1/4000sec
Multiple, centreweighted, spot
Auto, 7 presets, manual
iAuto, iAuto+, PASM, iSweep panorama, 3D, scene modes, movie

AF, manual
Face detection, multi AF, centre AF, flexible spot

3in, 921,600 dots
201,600-dot EVF
SD, SDHC, SDXC
Rechargeable Li-Ion NP-FH50 (450 shots)
583g (including battery)
121.6 x 86.6 x 93.3mm

LEICA V-LUX3 £690

LEICA is synonymous with high-quality cameras, but you may notice the similarity between this model and Panasonic's Lumix DMC-FZ150 (below). The synergy between Leica and Panasonic appears to benefit both parties, and as a basis for a Leica bridge camera the FZ150 is a good place to start. The V-Lux3 is a sleek camera, with minimal badging – there's no 24x branding on the lens and no 'full HD' on the microphone, despite it having both. The zoom is quiet and fast, extending from 25–600mm (35mm equivalent) using either the rocker around the shutter or the secondary switch on the side of the lens, which enables a steadier grip, which is useful when recording video. Manual focus is selected by another switch on the side of the lens and adjusted via the rear dial with the full screen magnified for critical focusing. The aperture has a

maximum range of f/2.8–5.2 with $\frac{1}{3}$ EV steps to a minimum of f/8. The rear 3in, 461,000-dot LCD screen is mounted with a side bracket to enable 180° horizontal and 270° vertical rotation. There is no eye sensor on the electronic viewfinder and the display isn't big, but the image is easy to view thanks to the large protruding eyepiece. It is a shame this wasn't made from a rubber rather than hard plastic. The camera has plenty of manual and creative modes, including scene and creative effects modes.

The Leica V-Lux3 will record in raw and JPEG format, or both together, although not with the highest-quality JPEG. While the raw files take longer to write, the camera doesn't lock down during this time. Overall, the V-Lux3 is a fine bridge camera. The problem is there is nothing to make it worth the extra £300 over the Panasonic version.



PANASONIC LUMIX DMC-FZ150 £364

LIKE the Leica V-Lux3, the Panasonic model features a 24x zoom, ranging from 25–600mm (35mm equivalent), a maximum aperture of f/2.8–5.2 and $\frac{1}{3}$ EV steps to a maximum of f/8 through the range. The dual zoom controls sit around the shutter button and the side of the lens, and a second switch is on the side for focus type, choosing between AF, macro and manual focus with a push AF button in manual. The camera feels solid with a matt finish and small, sturdy grip. The rear finger dial uses a press inwards to change between aperture and compensation or shutter speed.

The screen is a 3in, 460,000-dot unit mounted on a vari-angle bracket for 180° horizontal and 270° vertical adjustments. The electronic viewfinder is a small but effective unit behind the protruding non-

rubberised eyepiece. iAuto remains on the mode dial rather than as a separate button as it has in some of Panasonic's G-series compact system camera models, sitting alongside the manual modes, scene modes and image effects. The basic controls have direct access buttons, mostly from the rear of the camera, but the main menu must be used for the rest – there is no quick menu, nor touchscreen controls.

The Lumix DMC-FZ150 is fast, quiet and feature-packed, shoots raw files and has a choice of AVCHD and MP4 1080 HD video formats. From the specifications alone there are no differences between this model and the Leica, aside from the Leica weighing 12g more. Those not addicted to the red-dot logo can buy an equally capable camera for considerably less by opting for the Lumix.



Canon SX40



Fujifilm HS30EXR



Fujifilm X-S1



GE X500

IMAGE QUALITY

IMAGES from all eight cameras are impressive overall, although some differences can be seen. At their base ISO values most of the cameras scored in the region of 24 on our resolution chart. The 18-million pixel Sony Cyber-shot DSC-HX200V performed the best with a score of almost 25, while the larger sensor of the Fujifilm X-S1 only reached 20. As ISO values increase, greater differences start to appear between the cameras. At ISO 800,

the Canon SX40, closely followed by the Nikon P510, Panasonic FZ150, Leica V-Lux3 and Sony HX200V, lead the way with 22. By ISO 3200, most had settled at around 20, with the Fuji X-S1 resolving just 16 and the GE X500 barely scoring 12 due to its reduced resolution at this ISO. Noise is well controlled as part of the JPEG processing in most of the cameras, with only four able to record in a raw format to reveal non-processed data. By ISO

NIKON COOLPIX P510 £320

NIKON'S Coolpix P510 is stylish and highly specified, with by far the largest zoom range. The 42x zoom extends from 24-1,000mm (35mm equivalent) and is stabilised by Nikon's second-generation vibration reduction lens-shift system. This works extremely well, providing continuous stabilisation for smooth composition and enables much slower shutter speeds to be used. The camera feels quite compact despite a relatively long lens barrel. The zoom is controlled via a rocker around the shutter button or the second switch on the side of the barrel. The lens has a maximum aperture of f/3-5.9, which is impressive at the telephoto end. Adjustment is made in 1/3EV steps between the maximum and f/8.3, reduced to f/7.6 at some focal lengths.

Manual focus is controlled using the up-and-down function of the rear dial and

the magnification is activated by pressing the OK button. This control seems overly complicated and non-intuitive, much like the decision to make the lower wheel the main aperture control rather than the finger dial, although this can be swapped in the settings menu. An impressive 3in LCD features a 921,000-dot resolution and is mounted on a tilting bracket. The electronic viewfinder doesn't have an eye sensor and gives a tunnel-like eyepiece, but gives a clear image and is usable in bright conditions.

The P510 features a full set of manual modes, scene modes and effects. A handy feature is the ability to preset the zoom using the zoom memory or only allow certain focal lengths. The camera includes GPS, Eye-Fi compatibility, 3D shooting and HD video, yet it is let down by its focusing that often struggles to lock on in low light.



SONY CYBER-SHOT DSC-HX200V £390

THIS Cyber-shot is as stylish as the rest of the premium HX range. However, it is the handling and features that really make the DSC-HX200V interesting. Despite its compact size, this camera has an incredibly deep grip. While the zoom-control features as a rocker around the shutter, there is also an electronic ring around the lens that can be rotated for zoom control, and for quick and accurate operation in manual focusing mode. The DSC-HX200V has a 30x zoom, extending from 27mm to 810mm (35mm equivalent), with a maximum aperture of f/2.8-5.6 and adjustments in 1/3EV steps up to f/8. The rear screen is a 3in, 921,600-dot LCD mounted on a vertically tilting bracket for high and low-level viewing, and the electronic viewfinder has an eye sensor, but a small display.

Controls are simple with just a few direct buttons, although the menu launches an overlaid icon menu of the main functions with the option to delve deeper into the settings with one of the icons. There is a full assortment of shooting modes, including manual settings, scene modes and Sony's 3D and iSweep panorama modes. The two auto modes comprise an iAuto for auto scene selection, and a more advanced iAuto+ that includes multi-processing options and fast-burst shooting to combine images for reducing noise, blur or increasing dynamic range.

For the creative photographer, the Sony Cyber-shot DSC-HX200V lacks a raw capture mode and hotshot flash bracket, but those willing to embrace the in-camera processing will be in their element.



1600 luminance noise is present in most images. At ISO 3200 this becomes more obvious across all models. In all cases, colour noise was contained, with the noise reduction simply causing a reduction in detail in the image under extreme application.

Linear distortion varied in the JPEG files. At the telephoto setting, pincushion distortion was fairly minimal even with the more extreme focal lengths, with only the X500 showing significant distortion.

At their widest settings, all models showed some signs of barrel distortion, especially the two Fujifilm models and the GE X500, but to a lesser extent on the Sony HX200V and Nikon P510.

All the cameras on test managed to provide sharp and well-coloured images. With lenses fully extended, the Panasonic, Leica and Canon showed the sharpest results, closely followed by the 1,000mm Nikon. In close-up shots the Fuji X-S1

benefited from its larger sensor, producing much nicer out-of-focus areas, while the Canon, Leica and Panasonic models all came close with their natural-looking images. The Nikon P510 produced a slightly warmer image than most of the others using auto WB, which helped images appear more natural. The Sony and Fuji HS30EXR also produced pleasant colours, while the Panasonic, Leica, and GE gave more digital results from the standard settings.

RESOLUTION

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with each lens set to 50mm with a f/5.6 aperture. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

	Canon SX40 HS	Fujifilm X-S1	Fujifilm HS30EXR	GE X500	Leica V-Lux3	Nikon P510	Panasonic FZ150	Sony HX200V
ISO 100	24	20	24	24	24	24	24	24
ISO 200	24	20	24	24	24	24	24	24
ISO 400	22	18	24	24	24	24	24	24
ISO 800	22	18	20	20	22	22	22	22
ISO 1600	22	16	20	14	22	22	22	22
ISO 3200	20	16	20	12	20	20	20	20

Verdict

WITH such a range of prices, it was expected that the performance and results of these cameras would vary drastically. However, even with the differing focal lengths, the images are in some ways quite consistent. All are a compromise on the quality available from a DSLR, but all offer advantages over regular compact cameras.

The Sony Cyber-shot HX200V is a very clever camera with lots of functions to help produce terrific results. The pictures look great and it is easy to use, but this model lacks the raw functionality and hotshoe creative users may desire.

The Nikon Coolpix P510 produces some excellent images with natural colouring and superb sharpness, although the handling and poor focusing make it less enjoyable to use than some of the others. The GE X500 is an interesting budget option and its small size is likely to appeal to some users. It produces well-detailed images at low ISO settings, but fails to compete in low light, performance and handling terms.

Fujifilm's FinePix HS30EXR is a great example of a bridge camera and the manual zoom ring will make it a popular choice with many photographers. It is easy to use and produces nice-looking images, but needs a little more processing power to make raw shooting feel effortless. The Fujifilm X-S1 may not show an increase in detail from its larger sensor, but the images appear more

natural and benefit from greater tonality and nicer defocused areas. The Canon PowerShot SX40 HS is a simple but effective camera, delivering impressive features and performance to produce great-looking images. The addition of raw capture and a greater ISO range would make this a complete success.

Leica's V-Lux3 is a fantastic camera, but from the specification, performance and image results it appears identical to the much lower-priced Panasonic model. So the Panasonic Lumix DMC-FZ150 offers the best solution for most photographers. It is well priced and delivers great results, holding fine detail even at higher ISO sensitivities and providing raw shooting. The zoom and stabilisation are impressive, and it is easy to operate for both the new user and experienced photographer.

Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk

Fujifilm, Unit 10A, St Martins Business Centre, St Martins Way, Bedford MK42 0LF. Tel: 01234 572 000. Website: www.fujifilm.co.uk

GE, General Imaging Europe, 17 Apollo Court, Radclive Road, Gawcott, Buckinghamshire MK18 4DF. Tel: 0844 264 0804. Website: www.general-imaging.co.uk

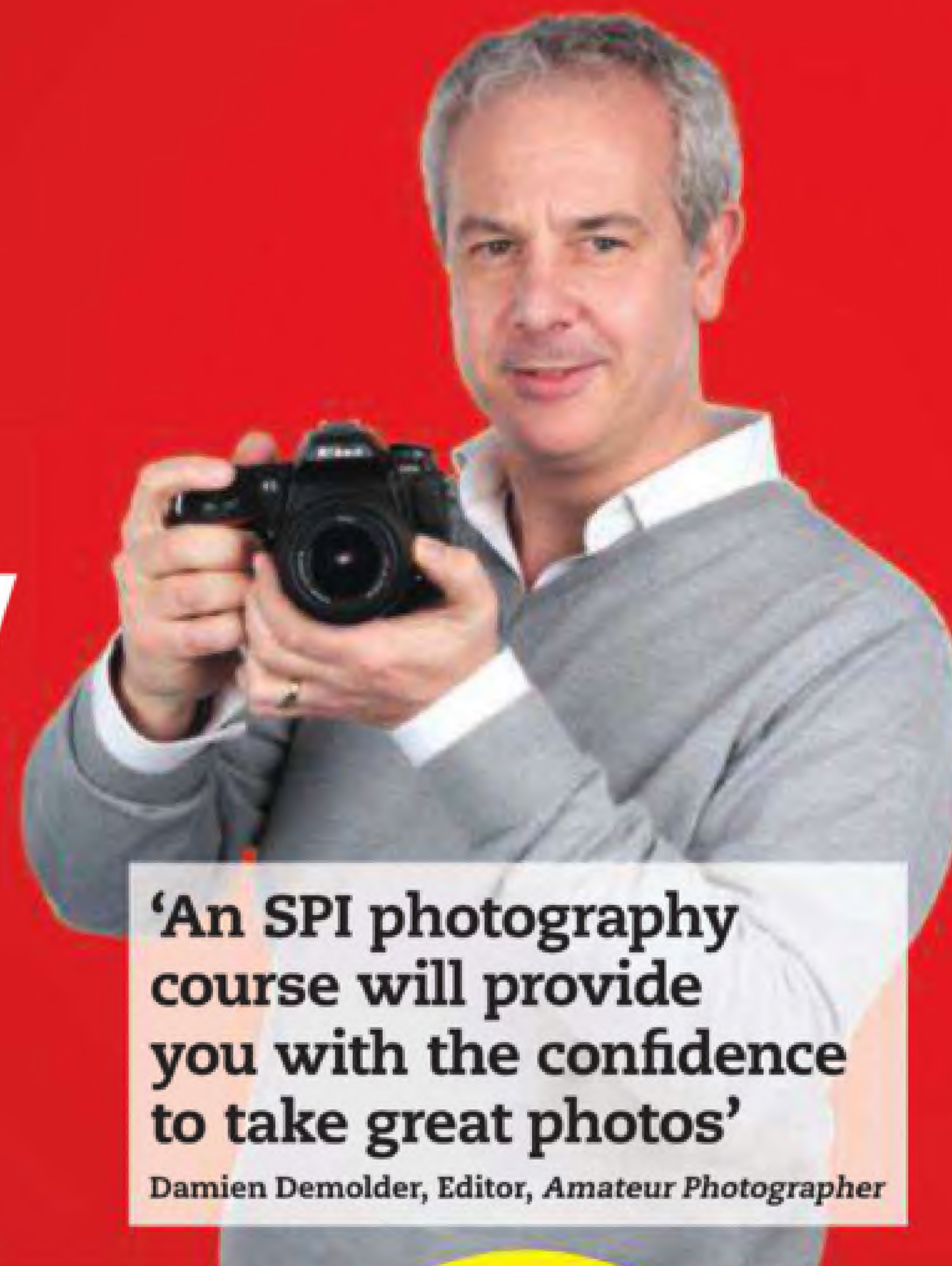
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Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 01344 706 700. Website: www.panasonic.co.uk

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in the viewfinder. It would be up to you whether you prefer the manual, mechanical R4M or the slightly more sophisticated R4A with its electronically controlled shutter and aperture priority option.

If you want to 'go digital', then the options become limited. The Leica M9 and M9-P are available if you want to buy new, or the Leica M8 (and its variants) or Epson RD-1 if you're happy to buy second-hand. However, the Epson is now both dated and hard to come by. The performance of the 21mm Color Skopar on a digital Leica is also questionable. This is primarily because the back of the lens sits close to the sensor, but you also need to accept that the lens is optimised for film and not digital capture. As a result, many people have encountered the so-called 'red-edge' effect (a dark, red-tinged vignette), and while it is possible to manually code your lens so that a digital Leica attempts to correct this, it is still at best a compromise. So, if it's the lens that you want to keep and use, I'd suggest you stick to film in this instance. **Chris Gatcum**

PROCESSING RAW FILES

Q I have recently bought a copy of Adobe Photoshop Lightroom 3, but when I develop a raw file I like to keep it in its original condition in case I want to develop it in a different way in the future. How can I open and process raw files without making permanent changes to the original file? **David Price**

FROM THE AP FORUM

Professional cameras

Carley Jane asks I own a Panasonic Lumix DMC-FZ45. I'm looking to upgrade and have my eye on a Canon EOS 550D, but I've seen some great shots taken with this camera and some that were not so great. I'm looking for a really good (professional) camera that takes amazingly crisp photos without editing them, which get even better when edited. I'd like to stick with Canon,



SHUTTER-SPEED QUERY

Q I was taking pictures at a local nature reserve using my Pentax K-5 with a Sigma 150-500mm lens and had the camera set to Tv mode with the shutter speed set to 1/1000sec (with auto ISO). However, not one of my images showed a shutter of 1/1000sec. Instead, speeds ranged from 1/125-1/750sec. Can you explain why this happened? **Ken Payne**

A I have to admit to also being slightly confused. Where did the images show the different shutter speeds? Was it through the viewfinder or in the Exif data? If it's the former, I'd suggest that the camera might not actually have been set to shutter priority (Tv), and may have been accidentally set to a different mode, such as aperture priority (Av). This is the only way I could see the shutter speed changing in the viewfinder: in Tv mode it should be fixed at the setting you choose.

The Exif data would show for certain if this were the case, and if it confirms the camera was in Tv mode, but the shutter speed was changing, then I'm at a loss to explain why. Short of you accidentally adjusting the shutter speed, I'd expect the shutter speed indicated in the Exif data to match that set at the time of shooting (and both of these to match the actual shutter speed used for the exposure). Perhaps there's another Pentax user out there who could shed some light on this?

Chris Gatcum

BESSA REPLACEMENT

Q I have had my outstanding Bessa-T camera body stolen, but still have my Voigtlander Color Skopar 21mm f/4 lens. What camera body, film or digital, could I mount this lens on now? **Martin Hinchelwood**

A If you liked your Bessa-T (which I'm assuming you did, given that you describe it as 'outstanding'),

then why not get another one? You know the lens will fit, you know the quality it can deliver and you know the camera. However, as the Bessa-T has been discontinued, you will have to buy a second-hand model, which may or may not appeal to you.

Alternatively, if you want to buy new, there is the current batch of Voigtlander Bessa models – the R2, R3 and R4. Of these, the R4 is best suited for use with your 21mm Color Skopar as it has a 21mm brightframe

AP GLOSSARY **Tv**

Current digital cameras are stuffed full of shooting options, and most have multiple ways in which you can control the exposure. Tv (time value) is one such exposure mode, although traditionalists may know it better as S, or shutter priority. In this mode, the photographer sets the shutter speed (and ISO) they

want to use and it is left to the camera to set the aperture needed to deliver the 'correct' exposure. This is particularly useful when you want to control movement in an image. For example, a fast shutter speed can be set to 'freeze' a subject, while a slow shutter speed can be dialled in to enhance motion blur.

Av

Also known simply as A, aperture value (or aperture priority) is the flip side to Tv, in that the photographer sets the aperture (and ISO) they would like to use and the camera sets the shutter speed required for what it feels is the correct exposure. This is a great step up from your camera's program or auto mode as it gives you control over depth of field.

Somewhat counter-intuitively, it also

provides you with control over the shutter speed, as the aperture you set will determine whether the camera sets a fast shutter speed (with a wide aperture) or a slower shutter speed (with a smaller aperture). Indeed, many old 35mm SLRs only offered aperture priority and manual shooting modes, and there is still (arguably) no real need for anything else.

A Lightroom, or any other raw-conversion software for that matter, takes the raw image data (the raw file) and allows you to set 'processing parameters' for the photograph. When you change the exposure, white balance or sharpness, for example, you are not changing the pixels themselves, you are simply creating instructions that tell the software how the pixels should be changed when the file is processed. At no point is the raw file itself affected; the processing is only applied when the image is exported as a TIFF or JPEG. At this point, the 'processed' TIFF/JPEG image has the pixel-level changes made to it, but the raw file still remains unaffected.

However, Lightroom saves the settings used for a raw image, so when you open

it again it will *appear* as though it has been processed. This isn't the case, though: no changes are made permanently to the raw file at any stage of the process and you are free to change the settings to 'redevelop' and reinterpret the image in a different way. Indeed, if you want the image to revert to its 'out-of-camera' appearance, just press Reset at the bottom right of the Develop window.

The key thing to remember is that the data for a raw file is *always* in its original 'raw' state, no matter how it appears on screen. You can open it and process it at will and make as many extreme changes as you like: it is only when you export the file and create a TIFF or JPEG that the changes are 'fixed', and even then the raw file data remains untouched. **Chris Gatcum**

but should I go for the Canon EOS 550D or wait a little longer and save for something even better?

Dougall replies To get the most out of your camera it needs to be paired with a good lens, which can sometimes cost just as much – and sometimes more – than the camera body itself. Have you thought about lenses?

PhilW replies The EOS 550D is a good camera for the money, but it's a long way from being a professional one. The fact that you have seen good and bad pictures taken with the 550D is irrelevant, as the quality of the picture is about 95% down to the photographer and 5% down to the camera, so the fact you've seen some poor pictures from the 550D might mean those ones were taken by poor photographers.

Pretty much all the current crop of digital SLRs are excellent, so you don't really have to worry about buying a bad one! Read the reviews for any camera you are considering, and then, when you have a shortlist of two or three, go to a real shop and see which you like the feel of best in your hand. This is often the deciding factor.

Nimbus replies Since you are just starting out on the DSLR trail, I would suggest looking at other brands (in addition to Canon) before buying anything. If you are looking to buy something beyond an entry-level camera, a quality lens on a cheaper body is a better option than a 'consumer' lens on a high-end body.

Olybacker replies If your budget is tight, you could consider buying the body only and teaming it with a higher-quality independent lens.

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

In next week's AP
On sale Tuesday 12 June

MACRO GARDEN SPECIAL

Spadefuls of advice for cultivating your creativity

MACRO



THE GARDEN PATH

Leading garden photographer **Clive Nichols** with tips and advice on macro flower photography

© CLIVE NICHOLS

ON TEST



NIKON D3200

We test the **entry-level DSLR** that costs less than £600, but features a 24.2-million-pixel sensor

MACRO



UGLY-BUG BALL

Macro photographer **Thomas Shahan** talks about his distinctive images of insects

© THOMAS SHAHAN

AP EXPLAINS

COMPACTS FOR MACRO

Get great macro images from inexpensive cameras



AT A GLANCE

- 18.2-million-pixel, 1/2.3in Exmor R CMOS sensor
- 20x zoom (25-500mm equivalent)
- Full HD (50p) video capture
- GPS tracking
- Street price around £330

subject. The program mode, also on the dial, is therefore more useful and $\pm 2\text{EV}$ exposure compensation can be accessed easily using the custom button on the rear.

For creative use there is a choice of centre and spot metering, as well as multi mode. The white balance includes seven presets and a manual white balance from a custom reading as well as auto white balance. There is also exposure and white balance bracketing. What is notable on the HX20V is the lack of a raw-capture option to save the unprocessed file. However, this is not unusual for a camera at this level.

This camera's strength is its processing, and for this it needs to use JPEG files. There are two auto modes on the dial, comprising an Intelligent Auto (iAuto) and a Superior Auto or iAuto+. Intelligent Auto recognises the scene and then picks the most appropriate scene mode to use. In Superior Auto mode the camera picks the appropriate scene mode, then takes a very quick burst of images (10fps) and processes them, according to the conditions, to make one image. The modes include handheld twilight, anti-motion blur and backlight correction HDR processing. On top of these, the HX20V also features a background defocus mode, 15 scene modes, 3D capture, iSweep panorama and full HD (50p) video capture. There is even GPS tracking to log picture locations and allow you to retrace your steps using the PC software provided.

BUILD AND HANDLING

The Cyber-shot HX20V is sturdy and perfectly sized for a large pocket, yet it feels substantial in the hands. The body is made of plastic, but is nicely finished, and features a small yet effective textured grip on the front and also on the rear for the right thumb to provide a secure hold. The front of the camera is simple, but gives the impression of a more advanced model thanks to the lens surround and shaping of a small lens-release button in the corner.

The buttons have been kept to a minimum

Sony Cyber-shot HX20V

Sony's latest premium compact camera features a 20x zoom and 18.2-million-pixel Exmor R sensor. **Mat Gallagher** finds out if it offers enough for the creative photographer

CAMERAS at the top end of the compact market have to work hard to maintain their positions, due to competition from less expensive compact system cameras and advanced point-and-shoot models. Loosely termed 'travel compacts', these models feature a range of creative options and typically long zooms. Sony's Cyber-shot HX range encapsulates these features with three models, comprising the HX20V on test here, a slightly lower-spec HX10V and a more bridge-styled HX200V (see bridge camera test on pages 43-48). Both the HX10 and HX20 follow on from last year's HX9V model, but feature a new higher-resolution sensor and, in the case of the HX20V, a longer 20x zoom.

FEATURES

The Cyber-shot HX20V's sensor is an 18.2-million-pixel, 1/2.3in Exmor R CMOS unit. As with previous Exmor R models, this backlit device works alongside a Bionz processor to deliver images with low noise.

Its relatively small size allows a long zoom from the small optic. The 4.5-89mm lens provides a 35mm equivalent of 25-500mm (20x zoom) with a maximum aperture of $f/3.2-5.8$. The maximum ISO sensitivity has been increased from ISO 1600 to ISO 3200 in iAuto mode and ISO 12,800 in Superior Auto mode. In program and manual shooting the maximum ISO is 1600.

The lens is stabilised with Optical SteadyShot technology, while the Clear Image zoom is claimed to extend the zoom to 40x while maintaining the same resolution using its Pixel Super Resolution technology.

The camera features fully manual operation via the M mode on the shooting dial, although only two aperture choices are available at any one time and these vary depending on the zoom position of the lens. A choice of $f/3.2$ or $f/8$ is available at the widest zoom. However, this still allows a choice between a large depth of field and a relatively small one, depending on the

Top right: The Superior Auto mode allows a greater dynamic range to be captured through a quick burst of shots and image processing.

Right: The defocus mode is effective at blurring the background when the subject is at close range



Auto mode



Defocus mode



RESOLUTION & NOISE CONTROL

An 18-million-pixel resolution is rather generous for a compact camera and, as such, even at A3 print size a 300ppi resolution can be maintained. This leaves images looking clean and sharp. On closer inspection, when viewed at 100% there are signs of heavy noise reduction, even at low ISO sensitivities, and fine detail is lacking due to the smoothing applied in processing.



Facts & figures

RRP	£400
Sensor	18-million-pixel, 1/2.3in (6.16 x 4.62mm) Exmor R CMOS sensor
Output size	4896 x 3672 pixels
Lens	Sony G 20x zoom (25-500mm 35mm equivalent) f/3.2-5.8
File format	JPEG
Sensitivity	ISO 100-1600 (ISO 100-3200 iAuto, ISO 100-12,800 iAuto+)
Shutter speeds	1-1/1600sec (4-1/1600sec iAuto)
Metering system	Multi-pattern, centreweighted, spot
White balance	Auto, 7 presets, manual, WB shift
Exposure modes	Program, manual, iAuto, iAuto+, scene, iSweep panorama, background defocus, 3D capture, HD video
Focus	Single, continuous, manual
AF modes	Multi-point, flexible spot, area, tracking
LCD monitor	3in, 921,600 dots
Storage media	SD, SDHC, SDXC
Power	Rechargeable Li-Ion NP-BG1 (320 shots)
Weight	254g (with battery)
Dimensions	106.6 x 61.9 x 34.6mm

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0TW.
Tel: 01932 816 000. Website: www.sony.co.uk

on the back and top panels, with most operations accessed via the main menu. The one concession is the custom button, which can be assigned to exposure compensation, ISO or white balance control. This is logical, as only those straying beyond the iAuto modes will really need to access most of the settings. The screen is unchanged from the previous model, being a 3in, 921,000-dot LCD, and lacks any touchscreen or tilting functionality.

PERFORMANCE

For such a significant zoom length, the Cyber-shot HX20V doesn't show any signs of barrel distortion at its extremities. The images are free from vignetting and show no significant fringing or aberration. With only the JPEG files to work from it is difficult to know whether these have been corrected as part of the processing or were not present in the first place, although for such a small camera the former is likely.

The metering is accurate, and despite the $\pm 2\text{EV}$ seeming less than generous it is more than sufficient for any corrections, thanks to the metering being linked in part to the AF points. The main limitation, as with any compact-sized-sensor camera, is the dynamic range, and with a bright sky it was necessary to pull the exposure back to avoid loss of detail in the highlights.

The HX20V has a clever way around its limitations, however, making use of the backlight correction HDR processing. In the Superior Auto mode the multiple frame shooting combines different exposures to

The large zoom allows a range of different compositions



balance the tones and leaves a pleasingly subtle HDR effect rather than a brash comic-book style. The background defocus mode is also an effective solution to the limitations in depth of field that the small sensor dictates and provides a convincing large-aperture effect. However, the 30cm recommended subject distance is a little close for portraits.

The HX20V has a range of autofocus options, including selective point, face detection and auto tracking, and in all cases the focusing remains rapid and accurate. In addition, there are two manual-focus options, a standard setting and a form of AF/M override, which focuses approximately and then allows manual adjustment. Both manual modes show a magnified view when focusing and use the rear dial to adjust. **AP**

Verdict



ADVANCES in technology have allowed travel compact cameras to remain competitive, and Sony has pushed the standard even higher with the Cyber-shot HX20V. Although it is not the most creative camera in terms of manual control, the HX20V allows great pictures to be captured almost effortlessly thanks to the Superior Auto mode and other automatic settings. While premium in its pricing, the HX20V justifies the extra spend and makes an ideal pocket camera for the discerning photographer.



Tamron SP 24-70mm f/2.8 Di VC USD

Tamron's professional-level 24-70mm f/2.8 lens costs about the same as its brand-name equivalents, so is it worth the price? **Tim Coleman** puts it to the test

A POPULAR lens choice for full-frame camera users is the 24-70mm f/2.8 optic, because its range covers general use and the fast aperture is constant throughout the entire focal range. Indeed, most camera retailers recommend it as the lens to buy with a full-frame camera as part of a kit. We usually identify third-party lenses as more affordable alternatives to brand-name optics, and any such products stir up a lot of interest. In the case of the Sigma 24-70mm f/2.8 EX DG HSM lens, for example, it is at least half the price of some proprietary models at around £600. Somewhat surprisingly, though, this is not the case with the Tamron version.

Available in Canon, Nikon and Sony mounts, with the Canon version tested here, the Tamron SP 24-70mm f/2.8 Di VC USD costs around £1,000 (street price). Equivalent brand-name lenses are priced around £1,200 for Nikon, £1,000 for the

Canon (Mark I), £2,300 for the new Canon Mark II and £1,450 for the Sony Carl Zeiss. While the Tamron optic is less expensive, it is not significantly so. On that basis, we would expect the optical quality and handling of the Tamron lens to be first rate.

FEATURES

As with most lenses these days, there are several letters used to describe the Tamron 24-70mm optic, each of which denotes a feature. SP (Super Performance) indicates that the lens is from Tamron's professional range. Indeed, the optical construction is impressive, comprising 17 elements in 12 groups and including three LD (low dispersion) elements, three glass-moulded aspherical elements, one hybrid aspherical element and two XR (extra refractive index) elements. The nine diaphragm blades are rounded to give a pleasing circular shape to out-of-focus areas (bokeh).

Right: The Tamron lens has pleasant bokeh, although in this situation, at f/2.8, the out-of-focus areas have an orb-like appearance



'Onion' effect



Di shows that the lens is fully compatible with both full-frame and APS-C-format cameras (giving the latter a 35mm equivalent focal range of 36-105mm). However, the optic is really targeted at full-frame users.

VC denotes Vibration Compensation, which is a unique selling point for this lens among its competitors. Offering image stabilisation is an advantage because it enables the use of slower shutter speeds of anything up to 5EV while maintaining shake-free results. Tamron does not specify how much extra shake-protection VC gives, but I found it to be up to 4EV while testing the lens. The inclusion of image stabilisation is no doubt a factor that adds to the price of the lens.

Finally, USD stands for Ultrasonic Silent Drive, a motor that provides fast and quiet autofocus.

BUILD AND HANDLING

At 825g, the Tamron lens is reassuringly weighty. This is not only due to the amount of glass packed into the lens, but also the inclusion of Vibration Compensation. However, because Sony includes image stabilisation in its camera bodies, Vibration Compensation is not included in the Sony-fit version of this lens. Although the Tamron lens is a similar length to other 24-70mm f/2.8 models, it is a little chunkier at 88.2mm in diameter and with an 82mm lens thread. The size and weight of the lens balance well with a camera like the Canon EOS 5D Mark III that was used in this test.

DATA FILE

RRP
£1,099.99
Street price
Around £1,000
Focal length
24-70mm
Aperture range
f/2.8-f/22
Mount
Canon EF, Nikon F, Sony Alpha
Construction
17 elements in 12 groups
Diaphragm blades
9 (rounded)
Minimum focus
38cm
Filter size
82mm
Size
116.9 x 88.2mm
Weight
825g

RESOLUTION

We recorded the test chart images below with both the Tamron SP 24-70mm f/2.8 Di VC USD and Canon 24-70mm f/2.8L USM lenses using a Canon EOS-5D Mark III. The Canon lens has a slight edge over the Tamron optic at its widest aperture and at its sharpest f/5.6 aperture. However, the differences are minimal and both lenses are impressive.

		f/2.8	f/4	f/5.6	f/8	f/11	f/16	f/22
TAMRON 24-70mm	24MM	28	30	28	30	28	28	26
	70MM	26	26	28	30	28	28	26
CANON 24-70mm	24MM	30	30	30	30	30	30	26
	70MM	28	30	30	32	30	30	26

Tamron, Intro 2020, Priors Way, Maidenhead, Berkshire SL6 2HP. Tel: 01628 674 411. www.intro2020.co.uk

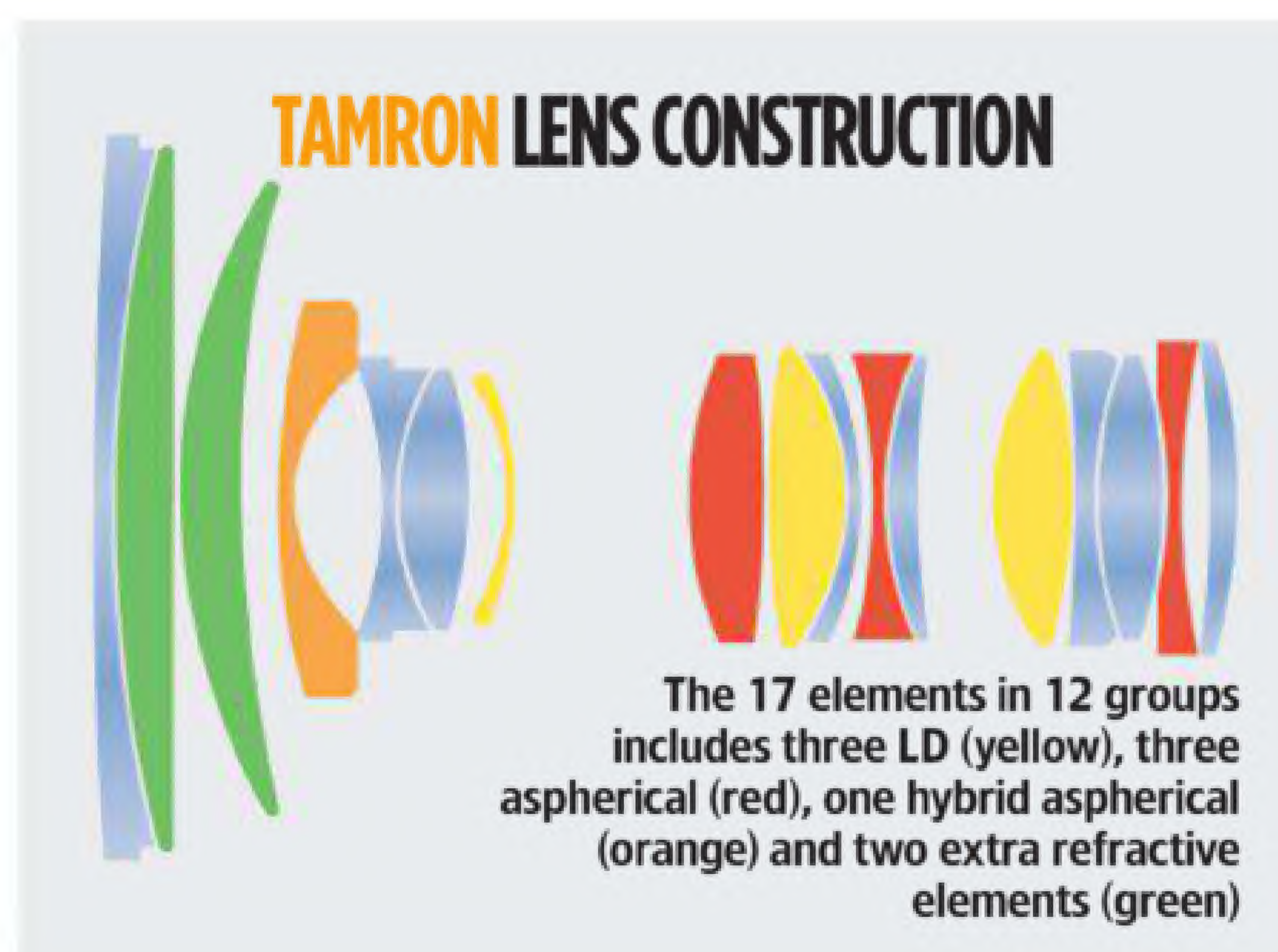
The lens body is built to a high standard, with a moisture-resistant and weather-sealed, high-quality plastic construction and, as one would expect, a metal lens mount with appropriate contacts for full auto control. I have used all the brand-name versions of this lens, and can say that this Tamron model features extra controls, including a switch to activate Vibration Compensation. A lock for the zoom is also included, which can be used at the 24mm setting when the lens is packed away to prevent the barrel from extending.

It took me some time to become acclimatised to the placement of the focus and zoom rings. Unusually, the focus ring is closer to the camera body with the zoom control at the far end. When focusing manually, I often had to search for the focus ring, so I would like to see it a little wider for a quicker find. However, both the zoom and focus rings are dampened for smooth control. Close focus is quoted at 38cm.

OPTICAL QUALITY

We shot our resolution charts using the Canon EOS 5D Mark III, with both the Tamron lens and the similarly priced Canon 24-70mm f/2.8L USM, at 24mm, 50mm and 70mm settings. The charts indicate the sharpness of the lens in the centre of the frame. Detail produced by the two lenses at each of the three settings is fairly similar. It is also impressively similar to the Sigma 105mm f/2.8 Macro EX DG, which is our standard lens for shooting the charts, up to the 32 marker. As expected, there is a drop-off at f/2.8 and f/22, where image detail is softer. The Tamron lens is at its sharpest between f/5.6 and f/11.

Vignetting is obvious at f/2.8, with reduced



brightness covering a large area of the corner portion of the frame. By f/5.6 the effect has all but gone, and by f/8 it has disappeared completely for consistent edge-to-edge brightness. This is not unusual for a lens of this type. Unprocessed raw files show chromatic aberrations in details like the edges of tree branches in the form of red and green fringing. This is more severe at wider focal lengths and towards the edges of the frame.

Images taken in our studio to test the level of distortion indicate that there is the expected barrel distortion at 24mm, but this is not drastic by any means. In real-world images, one can see the effect of barrel distortion in the corners of the frame where objects are stretched, but detail here is still crisp. At 50mm there is virtually no distortion across the entire frame, while at 70mm there is just a minor amount of pincushion distortion.

As a lens that will inevitably be used for

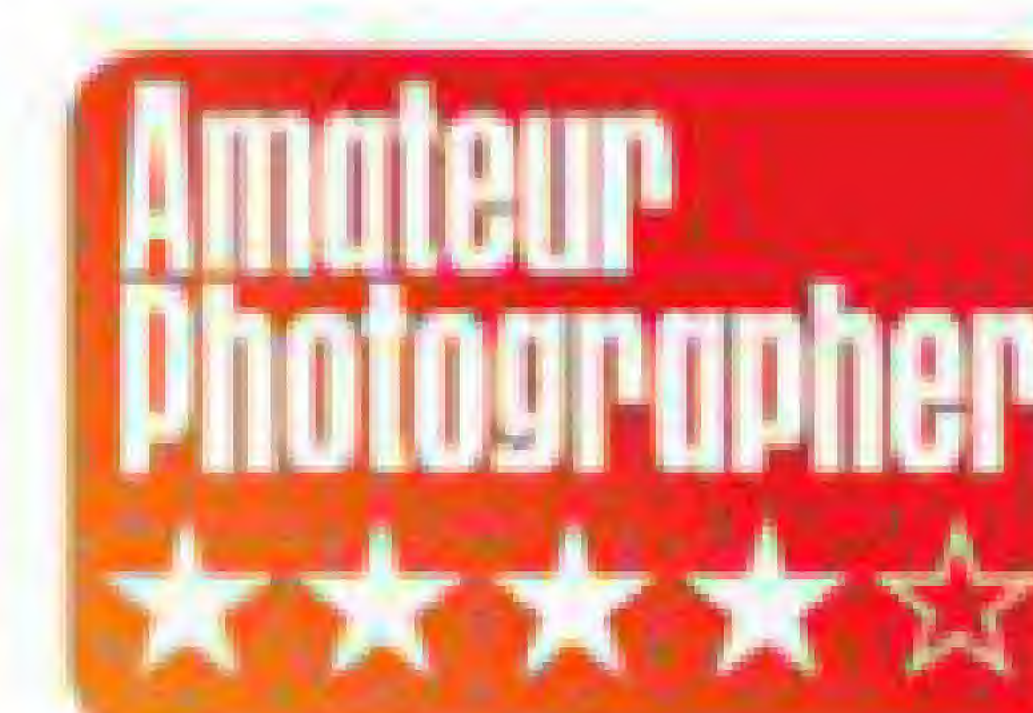
portraits and shallow-depth-of-field work, I have looked at the quality of out-of-focus areas. Tamron claims that the nine diaphragm blades are rounded to give pleasing out-of-focus areas (bokeh), which mainly proves to be the case. In certain images shot at f/2.8, however, such as backlit gaps in between leaves in a tree, out-of-focus areas have a strange orb-like appearance. We spoke to a representative of Tamron Japan, who states that this 'onion' effect is not unusual or specific to Tamron, but I took the same image on Canon's equivalent lens and it does not show the same effect. Other than this specific scenario and exposure, though, I am pleased with the bokeh. **AP**

Verdict

IMAGE stabilisation is deemed surplus by many in a lens like this, but I find it useful for low-light work as it increases the versatility of this high-quality, general-purpose optic. Build quality is good, although I would like to see a couple of tweaks to the handling, such as a wider focus ring.

Image sharpness virtually matches the Canon equivalent optic, and the Tamron model is capable of some impressive results. It is not without the usual distortions at wider focal lengths, however, and at f/2.8 watch out for certain out-of-focus areas.

The Tamron SP 24-70mm f/2.8 Di VC USD is not cheap, but with its sharp results, good build quality and image stabilisation, it is good value.



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Professor
Newman
explains...

Aliasing and anti-aliasing

Manufacturers go to great lengths to reduce the appearance of noise in images by building anti-aliasing filters into their cameras. To understand how they work, we need to know something about the nature of sampled systems, as **Professor Bob Newman** explains

WITH the release of Nikon D800E with its (deliberately) ineffective anti-aliasing filter, there has been a renewed interest in the benefits (or otherwise) of omitting the anti-aliasing filter altogether. The lure is greater resolution, but the question is: Can you get something for nothing? The answer is, of course, 'no'.

Anti-aliasing filters are built into a camera for a reason. They are expensive optical components, and camera manufacturers would gladly omit them if they were not necessary. The fashion for photography 'sans-filter' comes from their common omission in medium-format cameras. The reason for that is simple: the cost of the size of filters needed for those cameras is very high, and it is difficult for the low-volume manufacturers to source them. Nonetheless, the lack of a filter adds a top-end cachet to a camera.

To understand what lies behind the filter choice, it's necessary to know something about the nature of sampled systems.

SAMPLING SYSTEMS

Digital cameras are 'discrete' or sampled systems. That is, they capture a signal by taking regular measurements or samples of that signal. These systems were analysed in the 1940s by Claude Shannon and Harry Nyquist of Bell laboratories. Translated into the spatial rather than temporal domain by replacing the temporal frequency (in events per second) with spatial frequency (features per metre), for photographic use their famous theorem states: 'If a function $\phi(x)$ contains no frequencies higher than B features per metre, it is completely determined by giving its ordinates at a series

of points spaced $1/(2B)$ metres apart.'

'Completely determine' means to be able to completely reconstruct from the sampled data. For example, if we wish to completely reconstruct an image projected on the sensor with features of $1/10,000\text{m}$, then we must sample it no less than every $1/20,000\text{m}$. Now, if we consider this theorem in reverse, we can see that if the function does contain frequencies higher than B features per metre and we only sample at $2B$ samples per metre, then we will not be able to reconstruct the original function. This is what causes 'aliasing'. The frequency $2B$ samples per metre, or half the sampling frequency, is known as the Nyquist frequency.

ALIASING

Consider the set of sampled values in Fig 1. The two functions shown fit the same set of samples. From that data we cannot tell which is the true function. In theory, for continuous functions there could be an infinite number, which fit the same set of samples, so it is impossible to select the correct one without *a priori* knowledge of which one is right.

In the context of imaging this means that an image that is sampled at too low a frequency will be interpreted differently from the original scene. To demonstrate this, I have created a severely aliased file by sampling a photograph without removing features smaller than twice the sampling distance. The photograph sampled properly is shown in Fig 2, as is the aliased image.

At first sight, the full aliased image appears to be a great deal sharper than the original, and indeed this is one of the draws of the filter-free camera. However, on a close-up comparison of the two images, we can see

that much of the apparent additional detail corresponds to features that are not really there. The two enlarged crops compare the aliased and unaliased versions. Often aliasing is identified with 'moiré', but this is only one of the visible types of aliasing artefact. The others are to do with this false 'crunchy' detail that occurs. Some people prefer the aliased look, but for those who wish their images to be a close approximation of the original scene, it is not a desirable effect.

ANTI-ALIASING

The solution to aliasing is to remove any spatial frequency that is greater than half the sampling frequency, or in the spatial domain to remove from the image any feature that is smaller than twice the sample (pixel) distance. This requires a filter that acts on the image itself. Effectively, it is a blurring filter, but one that is designed to give a very controlled amount of blur.

The most common construction uses a material called lithium niobate, which has an

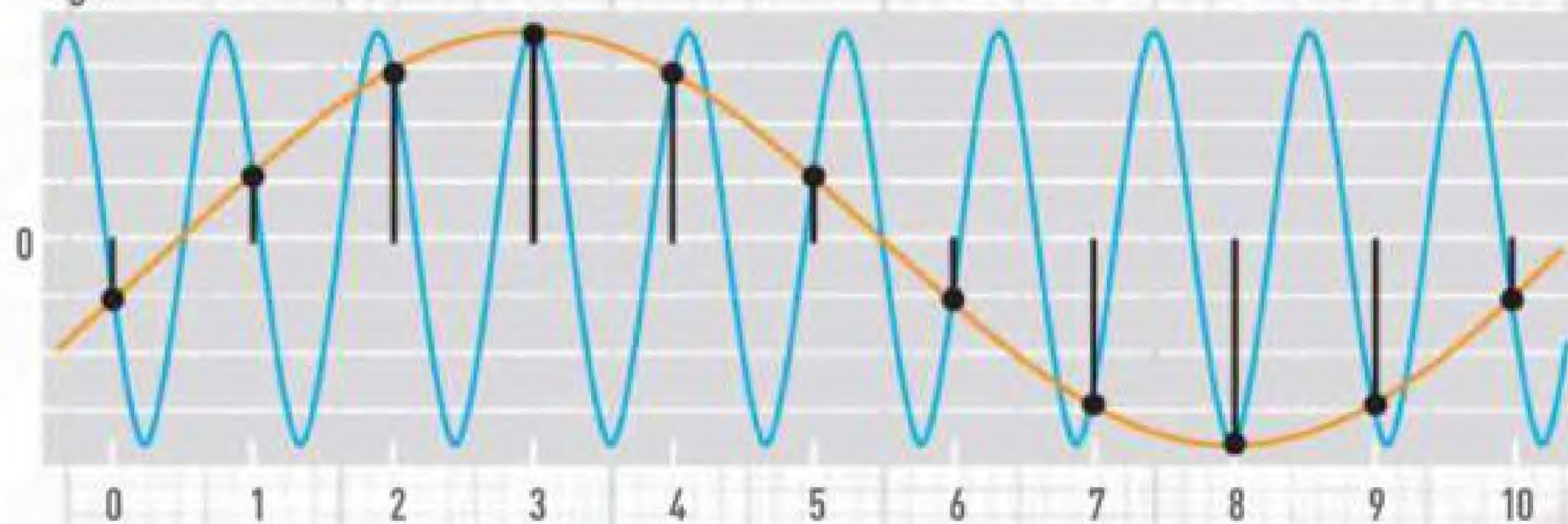
'Much of the apparent additional detail corresponds to features that are not really there'

optical quality known as bi-refringence. This means that differently polarised light takes a different optical path through the material. Thus a ray of light passing through a piece of lithium niobate will be split into two slightly diverging rays, one vertically and one horizontally polarised (Fig 3). By controlling the thickness of the material, the amount of divergence can be manipulated.

The end result is that a point in the image will be spread into two points. A second such filter at right angles splits the two points again, resulting in four points. The designer should define the filter such that the spread of points in the horizontal and vertical position just matches the pixel size, thus ensuring that no feature smaller than two pixels can be presented to the sensor.

The result of such a filter is an MTF curve (Fig 4). It can be seen that this is not a perfect filter. For a start, it degrades the contrast of features somewhat below the Nyquist frequency, and it has a lobe of transmission above that frequency. In practice, the upper pass band is counteracted by the resolution fall-off of lenses, but it still results in visible aliasing, even in cameras with anti-aliasing filters. The fall-off before Nyquist is handled by applying a corrective filter in processing, usually using a sharpening or 'unsharp mask'

Fig 1



Both these functions produce the same set of samples at this sampling frequency. Using only the sampled data, it is impossible to tell which is the 'real' data

Fig 2

The same scene is shown properly sampled, and undersampled (aliased). The undersampling results in aliasing artefacts, which can be seen in the comparison below. However, the undersampled version looks sharper



PROPERLY SAMPLED



UNDERSAMPLED (ALIASED)

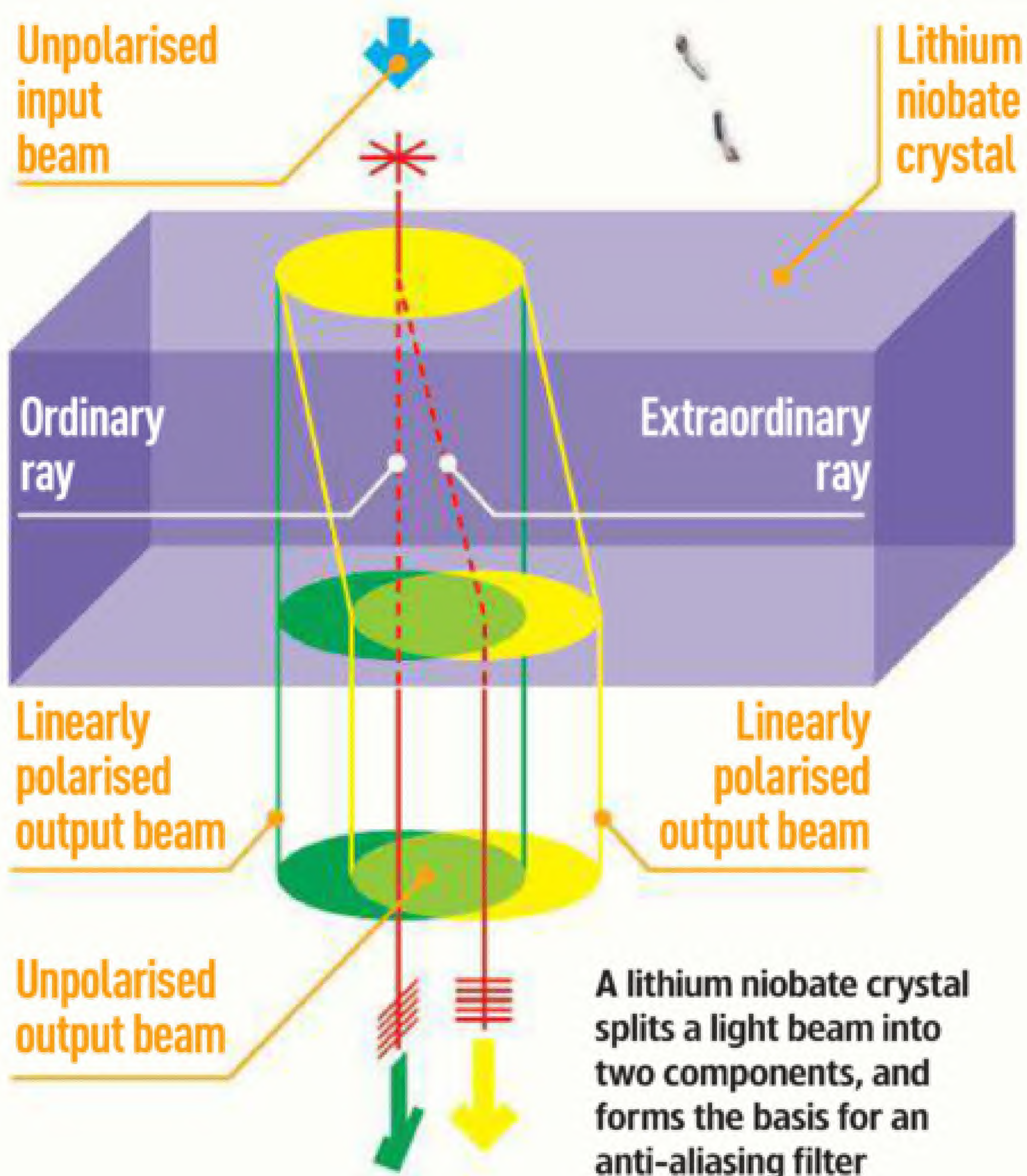


Fig 3

operation, a process that has become a *de rigueur* part of the digital workflow.

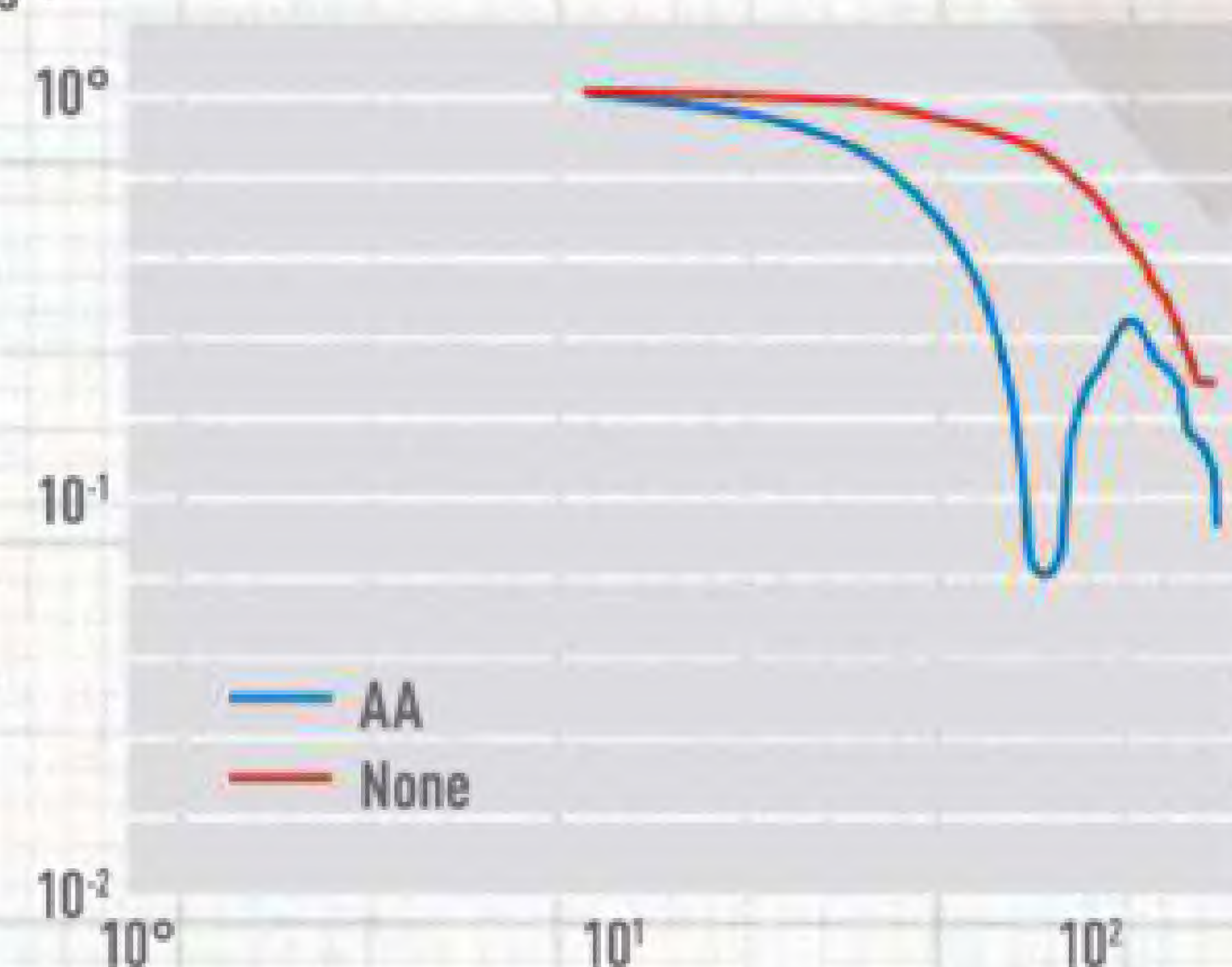
TO FILTER OR NOT TO FILTER?

The Nikon D800E, with the effectiveness of its anti-aliasing filter removed, has proved attractive to many. They are beguiled by the visibly sharper images that the camera seems to offer. But, as we have seen, this sharpness is mostly illusory, and what is seen is not an accurate representation of the scene, at least in the fine details.

However, this is not in itself a reason for an individual not to choose the filterless option. Photography is not entirely about accuracy, and we are used to colour films becoming popular due to offering a 'better than real' colour rendition (Fujichrome Velvia comes to mind). Thus, if the 'crunchy' sharpness of the aliased image is preferred, then there is no reason not to select that option.

It should be realised, though, that having selected the aliased option, there is no way, at least in theory, of finding out which of the infinite possible renderings of that image corresponds to the real scene. At best, editing can restore the semblance of reality, based on human knowledge of what the image *ought* to look like. If a photographer prefers a realistic rendering, or has customers who do, then it is probably wiser to stick with the filter. **AP**

Fig 4



The MTF for a lithium niobate anti-aliasing filter. Far from perfect!



BOB NEWMAN originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.

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CANON LC3 TRANSMITTER AND RECIEVER	MINT £125.00
SIGMA 20mm f11.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £379.00
SIGMA 20mm f11.8 EF DG ASPHERIC RF (LATEST)	MINT - CASED £325.00
SIGMA 24mm f11.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 17 - 35mm f2.8/4 EX HSM ASPHERICAL	MINT CASED £169.00
SIGMA 17 - 35mm f2.8/4 EX HSM ASPHERICAL	MINT BOXED £189.00
SIGMA 18 - 125mm f3.5/5.6 DC OS HSM (LATEST)	MINT CASED £189.00
SIGMA 24 - 70mm f2.8 EX DG MACRO + HOOD	MINT £99.00
SIGMA 70 - 200mm f2.8 EX D HSM APO	MINT CASED £399.00
SIGMA 70 - 200mm f2.8 EX DG HSM MACRO II	MINT CASED £575.00
SIGMA 120 - 400mm f4.5/5.6 DG HSM OS OPT STABILISING	MINT-BOXED £579.00
TAMRON 18 - 270mm f3.5/6.3 DI II VC PZD (LATEST)	MINT BOXED £325.00
TAMRON 70 - 200mm f2.8 SP Di AF LD MACRO (LATEST)	MINT-BOXED £499.00
TAMRON 70 - 300mm f4/5.6 DI LD MACRO	MINT BOXED £89.00
TOKINA 10 - 17mm f3.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00
CANON 24mm f2.8 FD COMPLETE WITH HOOD	MINT-BOXED £119.00
CANON 28mm f2.8 FD WITH CAPS	MINT £39.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH INSTRUCTIONS + STRAP	MINT-BOXED £399.00
CONTAX G1 BODY	MINT- £175.00
CONTAX 28mm f2.8 BIONON WITH CONTAX HOOD + FILTER	MINT BOXED £345.00
CONTAX 45mm f2.8 PLANAR + CONTAX HOOD + FILTER	MINT BOXED £325.00
CONTAX 90mm f2.8 SONNAR "G"	MINT- BOXED £199.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX TR TITANIUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX ARIA BODY (SUPERB,STRAP, INSTRUCTIONS)	MINT BOXED £269.00
CONTAX ST BODY	EXC+++ £269.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm f2.8 SUPERB CONDITION	MINT £85.00
CONTAX 85mm f1.4 PLANAR MM	MINT- £495.00
CONTAX 300mm f4 TELE TESSAR MM	MINT- £475.00
CONTAX TLA 28mm f1.4 TELECONVERTER	MINT- £95.00
CONTAX MUTAR III 1.4 x TELECONVERTER	NEW £225.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 BODY BLACK WITH ALL ACCESSORIES	MINT-BOXED £1,495.00
LEICA M6 TTL CHROME (VERY LITTLE USE)	MINT BOXED £1,295.00
LEICA M4P BODY SER No 15874XX CIRCA 1982 (SUPERB)	EXC+++ £799.00
LEICA M6a BODY SER No 12659XX CIRCA 1970	MINT- £575.00
LEICA M6a BODY SER No 14111XX CIRCA 1975-76	EXC++ £475.00
LEICA M3 SINGLE WIND SER No 9922XX CIRCA 1960	EXC++ CASED £575.00
LEICA M3 SINGLE WIND SER No 9911XX CIRCA 1960	EXC++ CASED £599.00
LEICA CL BODY (JUST BEEN SERVICED)	MINT- £495.00
LEICA II R EDAL SER No 8085XX CIRCA 1956	MINT-CASED £495.00
LEICA II BLACK SER No 1108XX C1933 + 5cm 12 SUMMAR	EXC++ £475.00
LEICA II BODY SER No 1816XX C1945 NEEDS SERVICE	EXC++ £179.00
LEICA H9 BODY & CASE CIRCA 1957	EXC++ £795.00
LEICA 28mm f2.8 SUMMICRON ASPHERIC BLACK 6 BIT	MINT BOXED £2,395.00
LEICA 28mm f2.8 ELMARIT M BLACK (11809)	MINT BOXED £995.00
LEICA 50mm f2.8 ELMAR CHROME - M (LATEST VERSION)	MINT+HOOD £695.00
SONY 35mm f3.5 SUMMARON M SER No 15944XX	MINT - FILTER £479.00
LEICA 50mm f2.5 SUMMARIT M (LATEST LENS) 6 BIT	MINT BOXED AS NEW £845.00
LEICA 50mm f2.8 ELMARIT M BLACK LATEST B/W HOOD	MINT CASED £995.00
LEICA 90mm f4 ELMAR CHROME M MOUNT	MINT IN KEEPER £185.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm f2.8 ELMARIT M FOR M3	MINT £345.00
LEICA 5cm f1.5 SUMMARIT SCREW (SUPERB CONDITION)	MINT- IN KEEPER £495.00
LEICA 5cm f2 SUMMITAR COLL SCREW + M MOUNT	MINT- £299.00
LEICA 5cm f2 SUMMARIT SCREW	MINT- £195.00
LEICA 90mm f4 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 9cm f4 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW	EXC++ £99.00
LEICA SF20 FLASH + CASE	MINT BOXED £89.00
LEICA SF20 FLASH	MINT £70.00
LEICA ERC LEATHER CASE (14509) FOR M6/METTLM7	MINT BOXED £199.00
LEICA R8 BODY BLACK COMP WITH ALL PAPERWORK	MINT BOXED £499.00
LEICA R5 BODY BLACK	EXC++ BOXED £299.00
LEICAFLX SL BODY CHROME	MINT-BOXED £299.00
LEICA 21mm f4 SUPER ANGLON R	MINT-BOXED £299.00
LEICA 35mm f2.8 ELMARIT R 3 CAM	MINT- £299.00
LEICA 50mm f2 SUMMICRON R 3 CAM	MINT-BOXED £345.00
LEICA 50mm f2 SUMMICRON R 3 CAM + LEITZ 55MM UV	MINT + FILTER £325.00
LEICA 60mm f2.8 MACRO-ELMARIT R ROM ("UNUSED")	MINT BOXED AS NEW £699.00
LEICA 100mm f2.8 APO MACRO ELMARIT R 3 CAM	MINT BOXED £999.00
LEICA 180mm f4 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 28 - 70mm f3.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm f4 VARIO ELMAR R	EXC++ £399.00
LEICA R8 REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA ANGLE FINDER R (14300)	MINT BOXED £99.00
LEICA 7 x 42 TRINOV BA BINOCULARS ("UNUSED")	MINT BOXED AS NEW £699.00
CANON 7 x 50 BINOCULARS CIRCA 1960 REALLY BRIGHT	EXC++ CASED £99.00
CANON 10 x 30 IMAGE STABILISING BINOCULARS	MINT CASED £235.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £125.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RARE)	MINT BOXED £499.00
VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FDR SIL	MINT BOXED AS NEW £295.00
VOIGTLANDER 35mm f11.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 50mm f11.9 ULTRON + HOOD	MINT BOXED £375.00
VOIGTLANDER 28mm f2 VM ULTRON BLACK HOYA FILTER	MINT- £369.00
VOIGTLANDER 28mm f3.5 COLOR SKOPAR + FINDER	MINT £345.00
VOIGTLANDER 50mm f1.1 BLACK NOKTON LEICA M MOUNT	MINT- £845.00
VOIGTLANDER 50mm f2.5 COLOR SKOPAR SCREW	MINT BOXED £225.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT	MINT BOXED AS NEW £475.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER BESSA SIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15,21,25mm ADAPTORS	MINT BOXED AS NEW £245.00
VOIGTLANDER 15 - 35mm VIEWFINDER 1.3/1.5 M9/M8 etc	MINT £369.00

Medium & Large Format

BRONICA ETRSI COMPLETE WITH 75mm PE + 120 BACK	MINT BOXED AS NEW £229.00
BRONICA ETRSI COMPLETE WITH 75mm EI + 120 BACK	MINT- £195.00
BRONICA RF 45mm f4 ZENZANON FOR 645 RF + FINDER	MINT CASED £399.00
BRONICA RF 200 FLASH FOR RF 645	MINT CASED £115.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £129.00
BRONICA 150mm f4 PE	MINT £125.00
BRONICA 150mm f4 E	MINT- £99.00
BRONICA ETRSI 120 BACK	MINT £79.00

BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT CASED £69.00
BRONICA AEI PRISM FINDER	MINT- £89.00
BRONICA 50mm f3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENZANON S	MINT- £165.00
BRONICA SQAI 120 BACK	MINT BOXED £99.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £99.00
FUJI GA645 ZI WITH 55mm - 90mm ZOOM LENS	MINT-BOXED £575.00
FUJI GW 670 MK III C/W 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II	MINT £375.00
MAMIYA 65mm f4 SEKOR Z LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm f4 L LENS FOR RZ	MINT- £399.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £199.00
MAMIYA R8 67 PRO S COMP WITH 90mm f3.8 + 120 BACK	EXC+++ £295.00
MAMIYA 180mm f4.5 SEKOR FOR R8	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 220 BACK FOR R8 67	MINT BOXED £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £299.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm f3.5 FOR PENTAX 645	MINT BOXED £199.00
YASHICAMAT 124G COMPLETE WITH ERC CASE	MINT £225.00
YASHICAMAT 124G COMPLETE WITH ERC CASE + BOX	MINT BOXED £265.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME ONLY 500	MINT BOXED UNUSED £4,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT- £395.00
HASSELBLAD 503 Di BODY + WLF	MINT- £495.00
HASSELBLAD 500CM BODY WITH 80mm f2.8 T* + HOOD	MINT- £695.00
HASSELBLAD 90mm f4 FOR XPAN	MINT-IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,295.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 40mm f4 CF	MINT £995.00
HASSELBLAD 50mm f4 CF FLE DISTAGON + HOOD	MINT BOXED £695.00
HASSELBLAD 50mm f4 CF DISTAGON + HOOD	MINT £575.00
HASSELBLAD 150mm f4 SONNAR CF	MINT £395.00
HASSELBLAD 150mm f4 SONNAR CF	EXC++ £375.00
HASSELBLAD A12 BACK	EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY	MINT £475.00
NIKON F5 BODY	MINT- £375.00
NIKON F4 BODY	EXC++ £199.00
NIKON F100 BODY COMPLETE WITH INSTRUCTIONS	MINT BOXED £225.00
NIKON F90 BODY + MB 10 GRIP	EXC++ £95.00
NIKON F80 BODY BLACK	MINT-BOXED £75.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 24mm f2.8 A/F	MINT- £199.00
NIKON 28mm f2.8 A/F "D"	MINT £189.00
NIKON 28mm f2.8 A/F	MINT £145.00
NIKON 35mm f1.8 "G" DX AF-S	MINT BOXED AS NEW £125.00
NIKON 60mm f2.8 A/F MACRO MICRO NIKKOR	MINT-BOXED £265.00
NIKON 85mm f1.4 A/F "D"	MINT-BOXED £499.00
NIKON 85mm f1.4 A/F "D"	MINT-BOXED £399.00
NIKON 180mm f2.8 A/F D IF-ED LATEST LENS	MINT BOX



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Nikon 1: J1 From **£374.90**

J1 + 10-30mm	RRP £549.99	£374.90
J1 + 10mm	RRP £599.99	£399
J1 + 10-30mm + 30-110mm	RRP £699.99	£495
V1 + 10-30mm	RRP £829.99	£629.90
V1 + 10mm	RRP £879.99	£665
V1 + 10-30mm + 30-110mm	RRP £979.99	£749



NEW! D3200 From **£559**

D3200 Body	PRE-ORDER	£559
D3200 + 18-55mm f3.5-5.6 G AF-S DX VR	PRE-ORDER	£649
RECOMMENDED D3200 ACCESSORIES:		
Nikon MC-DC2 Remote Control		£25.99
Nikon WU-1a Wireless Mobile Adapter		£54.99
Nikon ME-1 Stereo Microphone		£99.99
Nikon GP-1 GPS Module		£199.95



D5100 From **£498**

D5100 Body	RRP £669.99	£498
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR	RRP £779.99	£569
D5100 + 18-55mm VR + 55-200mm		£755.99

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile'
Lionheart - Surrey



D300s From **£1099**

D300s Body	RRP £1499.99	£1099
RECOMMENDED D300s ACCESSORIES:		
Nikon EN EL3e Lithium Ion Battery		£54.95
Nikon MB D10 Battery Grip		£279

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer'
Robin - Bristol

NEW! D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body **£2599**
NEW! D800E Body **£2899**

NIKON FX CASHBACK WITH D800/D800E purchases:**

AF-S 14-24mm f2.8 G ED	£100 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

UP TO £180 CASHBACK**

NEW! D800 Body PRE-ORDER From **£2599**

**T&Cs apply - one, or a max. of two, selected lenses (shown left) must be purchased with a D800, D800E or D4 in order to qualify for the relevant Cashback* amount. Please note this Offer ends 30.09.12*



D3x From **£5034**

D3x Body	£5034
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CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets'
Pebblethorpe - Kent

Nikon Capture NX2	£132.95
Nikon Capture NX2 Upgrade (Capture NX required)	£81.99



NEW! D4 From **£5289**

NEW! D4 Body	PRE-ORDER £5289
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NIKON FX CASHBACK** WITH D4 purchases:	
AF-S 14-24mm f2.8 G ED	£100 Cashback*
AF-S 24-70mm f2.8 G ED	£80 Cashback*
AF-S 16-35mm f4.0 G ED VR	£75 Cashback*
AF-S 24-120mm f4.0 G ED VR	£75 Cashback*
AF-S 28-300mm f3.5-5.6 G ED VR	£60 Cashback*
AF-S 105mm f2.8 G IF-ED VR Micro	£50 Cashback*
AF-S 50mm f1.4 G	£35 Cashback*

SONY



NEW! NEX-F3 From **£529**

NEW! NEX-F3 + 18-55mm	£529
NEX-5N Body	£399 Inc C/back*
NEX-5N + 18-55mm	£479 Inc C/back*
NEX-7 Body (Black)	£969
NEX-7 + 18-55mm (Black)	£1069



NEW! A37 Body **£449**
NEW! A37 + 18-55mm **£529**
NEW! A37 + 18-55mm + 55-200mm **£709**



A77 DSLT From **£998**

A77 Body	£998
A77 + 16-50mm	£1449
NEW! A57 Body	£589 Inc £30 C/back*
NEW! A57 + 18-55mm	£629 Inc £30 C/back*
NEW! A57 + 18-55mm + 55-200mm	£809 Inc £30 C/back*

Sony Cashback* ends 18.07.12

Panasonic



NEW! GF5 From **£499**

GF5 + 14-42mm	£499
GF5 + 14-42mm Power Zoom	£599



G3 Body **£409**

G3 + 14-42mm	£469
G3 + 14-42mm + 45-200mm	£666.95



GX1 Body **£436.95**

GX1 + 14-42mm (Black)	£474
GX1 + 14-42mm Power Zoom	£599

OLYMPUS



E-P3 Body **£599**

E-P3 + 14-42mm f3.5-5.6 ED	£639
E-P3 + 17mm f2.8 Pancake	£649
E-P3 + 14-42mm + 40-150mm	£799
E-P3 + 14-150mm f4.0-5.6 ED	£939
E-PM1 + 14-42mm II	£295
E-PM1 + 14-42mm II + 40-150mm	£419
E-PL3 + 14-42mm II Was £449	£369
E-PL3 + 14-42mm II + 40-150mm	£509



E-M5 from **£999**

E-M5 Body	£999
E-M5 + 12-50mm	£1149
Olympus Digital SLR	
E-5 Body	£1295

SIGMA



SD15 Body **£584.99**

RECOMMENDED ACCESSORIES:	
Sigma CR21 Cable Release	£24.99
Sigma RS31 Remote Control	£24.99
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card	£39
Sigma PG-21 Power Grip	£169.99
Sigma EF 610 DG Super	£209.99
SD1 Merrill Body	£1839



NEW! K-30 Body **£599**

NEW! K-30 + 18-55mm DA WR	£679
NEW! K-30 + 18-55mm DA WR + 50-200mm DA WR	£829
Up to £80 K-5 Cashback*	
K-5 Body	£679 Inc £50 C/back*
K-5 + 18-55mm	£669 Inc £80 C/back*
K-5 + 18-55mm + 50-200mm	£819 Inc £80 C/back*

Pentax K5 Cashback* ends 15.07.12



X-Pro1 **£1299**

X-Pro 1	£1299
Fuji X-Mount Lenses:	
Fuji Fujinon 18mm f2.0 R	£549
Fuji Fujinon 35mm f1.4 R	£549
Fuji Fujinon 60mm f2.4 R	£599

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Canon
EOS 1100D

12.2 megapixels
3.0 fps
720p movie mode

SAVE UP TO £80 ON RRP

1100D Body RRP £379 **£304**
1100D + 18-55mm f3.5-5.6 IS II RRP £459 **£379**

Canon
EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

600D Body **£533**
600D + 18-55mm II f3.5-5.6 IS II **£615**
600D + 18-135mm f3.5-5.6 IS **£759**
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£805**

1100D Body £304 | 600D Body £533

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve'
Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product'
Wheelyan - Suffolk

Canon
EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

SAVE £730 ON RRP

7D Body **£1094**
7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1335**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1669**
7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around'
Shuggie - Scotland

Canon
NEW! EOS 5D Mark III

• 61 point AF with 41 cross type sensors
• ISO standard: 100-25,600 (expandable from 50-102,400)

5D Mark III Body **£2999**
5D Mark III + 24-105mm f4.0 L IS USM **£3689**
5D Mark III + 24-70mm f2.8 L USM II **£5298**

5D Mark III RECOMMENDED ACCESSORIES:
Canon GP-E2 GPS Receiver **£299**
Canon ST-E3-RT Speedlite Transmitter **£309**
Canon BG-E11 Battery Grip **£329**
Canon 600EX-RT Flashgun **£679**
Canon WFT-E7B Wireless Transmitter **£789**

NEW! 5D Mark III PRE-ORDER From £2999

★★★★★ CUSTOMER PRODUCT REVIEWS ★★★★★
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CUSTOMER REVIEW: 5D Mark II + 24-105mm f4L IS USM
★★★★★ 'Awesome IQ and ISO Performance'
JDaatRollington - Cheshire

Canon
EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

550D Body **£464**
550D + 18-55mm f3.5-5.6 IS **£544**
550D + 18-135mm f3.5-5.6 IS **£686.79**
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS **£729**

550D RECOMMENDED ACCESSORIES:
Canon LP-E8 Battery **£39.95**
Giottos MTL9361B Aluminium Tripod **£94.95**
Canon BG-E8 Battery Grip **£119.95**

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★★ 'Amazing video image'
Rob - Norwich

Canon
EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

SAVE £410 ON RRP

60D Body RRP £1049.99 **£774**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£849**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£968.90**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£995**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera'
Adrian - UK

Canon
EOS 1D X

18.1 megapixels
12.0 fps
full frame CMOS sensor

NEW!

1D X Body PRE-ORDER **£5299**

1D X RECOMMENDED ACCESSORY:
Canon LP-E4N Battery **£149.99**
Canon GP-E1 GPS Unit **£267.99**
Canon WFT-E6 Wireless File Transmitter **£579.99**

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SanDisk



Extreme Pro: 95MB/s SDHC	
8GB	£39
16GB	£59
32GB	£99
64GB SDXC	£199
SanDisk Extreme: 60MB/s UDMA CompactFlash	
8GB	£49
16GB	£79
32GB	£139

SanDisk Extreme Pro: 90MB/s UDMA CompactFlash	
16GB	£129
32GB	£199.95
64GB	£399
Eye-Fi Card with Adapter	
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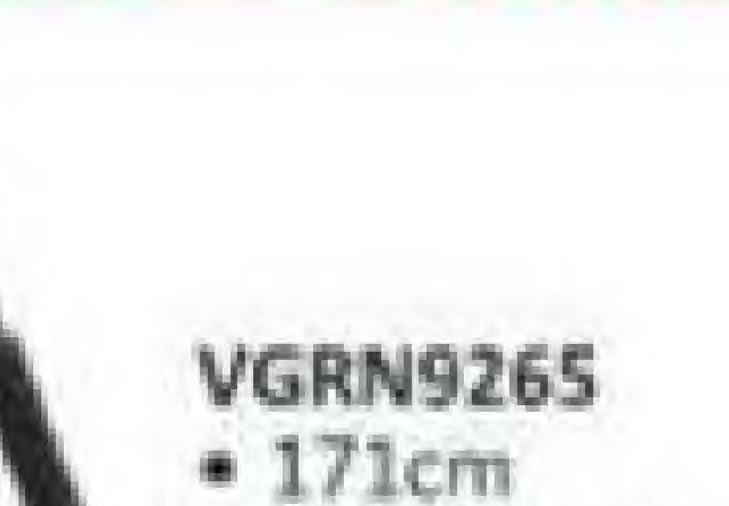
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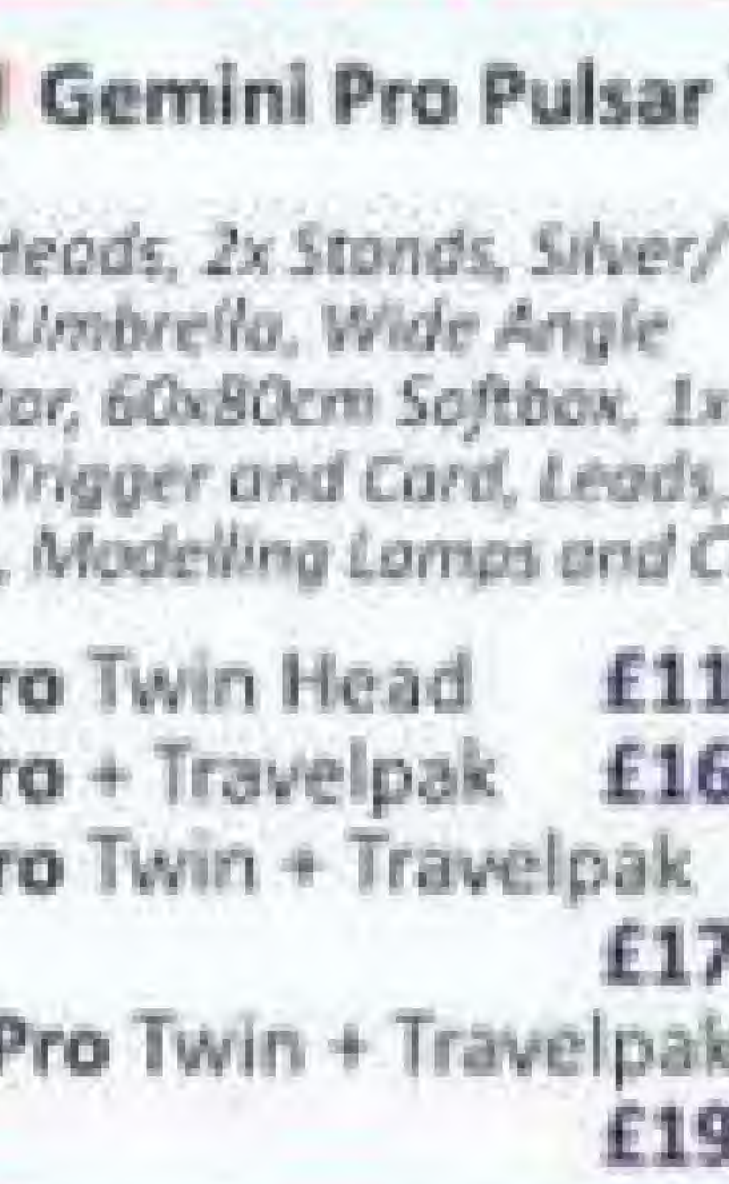
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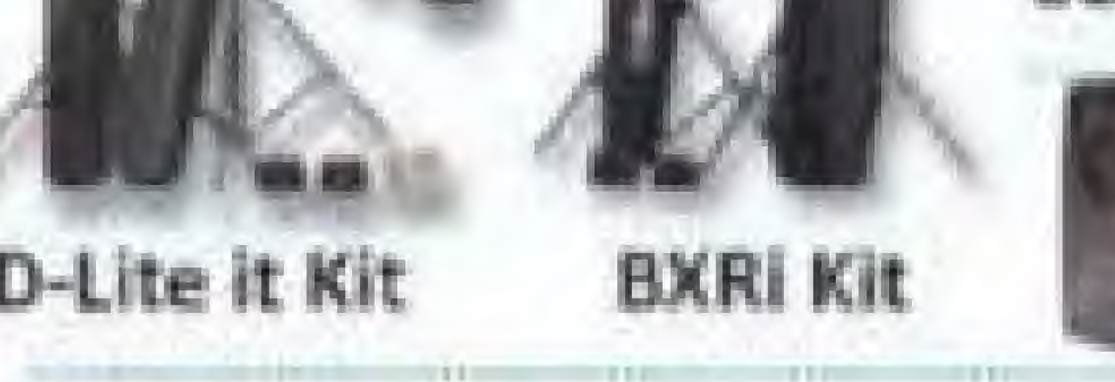
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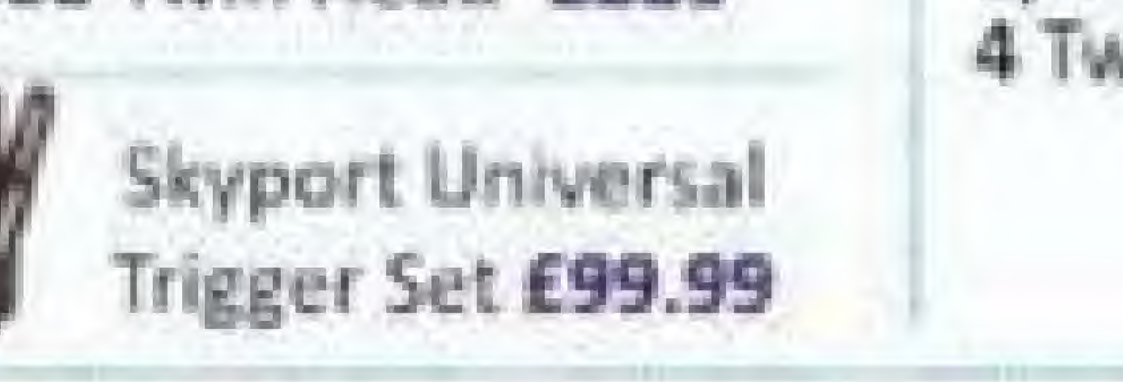
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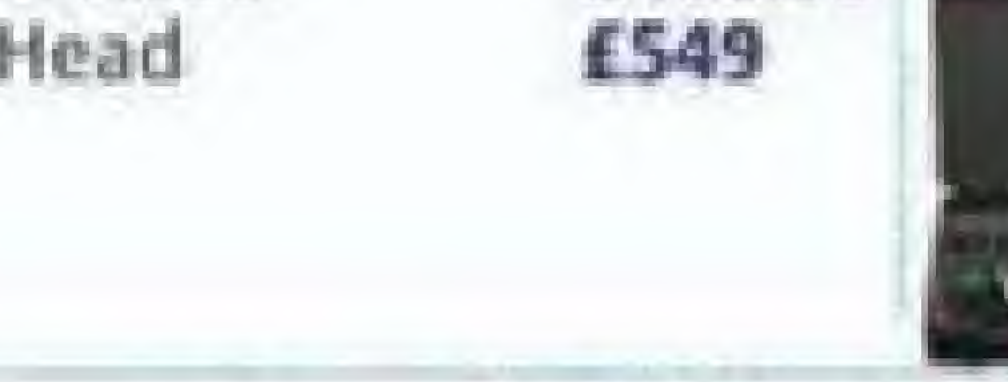
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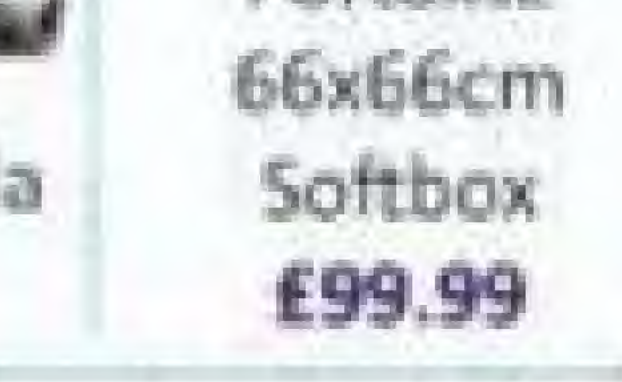
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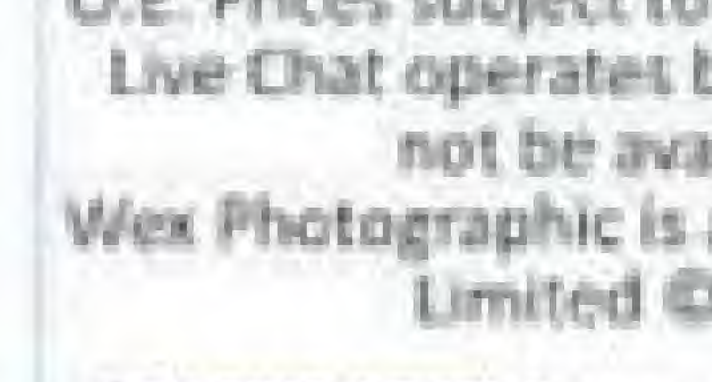
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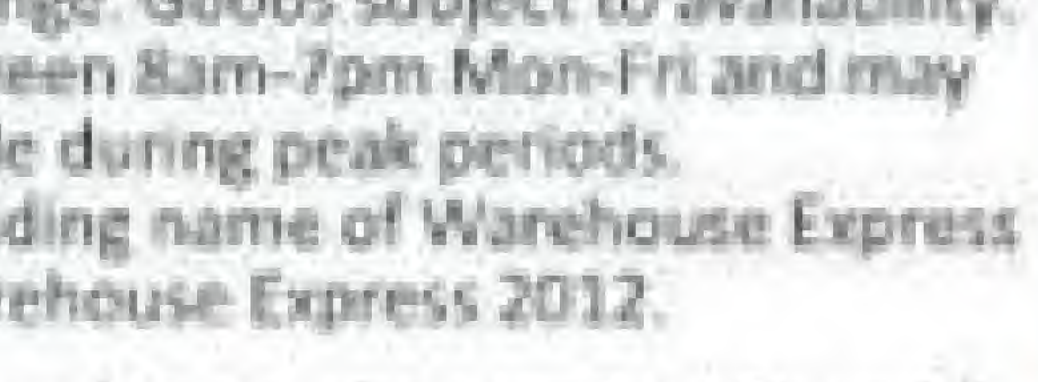
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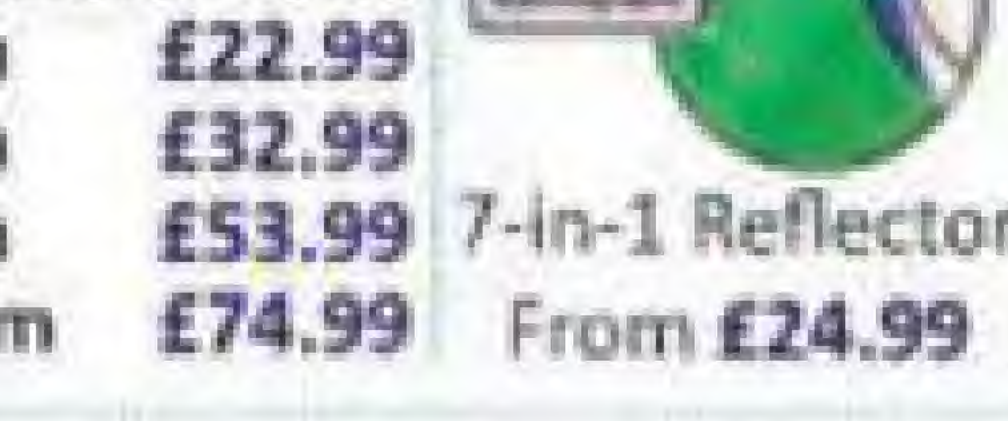
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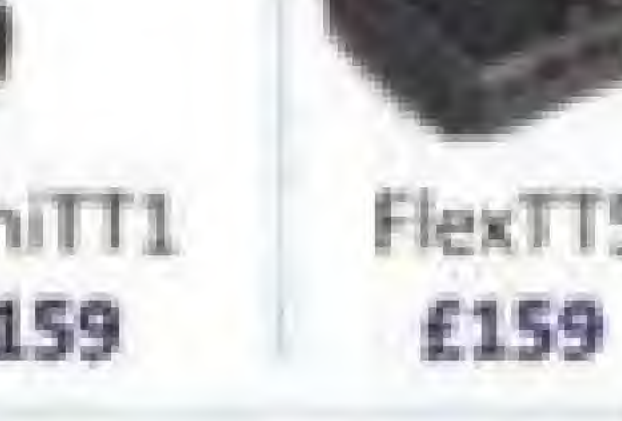
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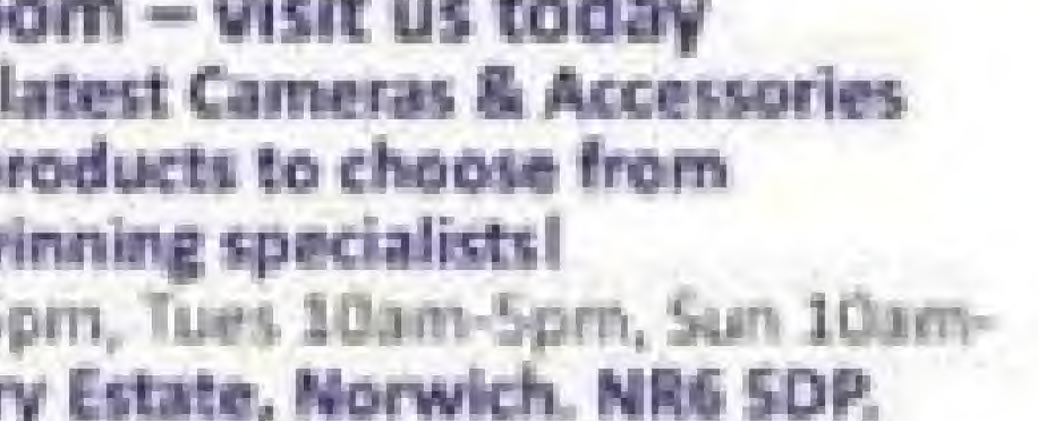
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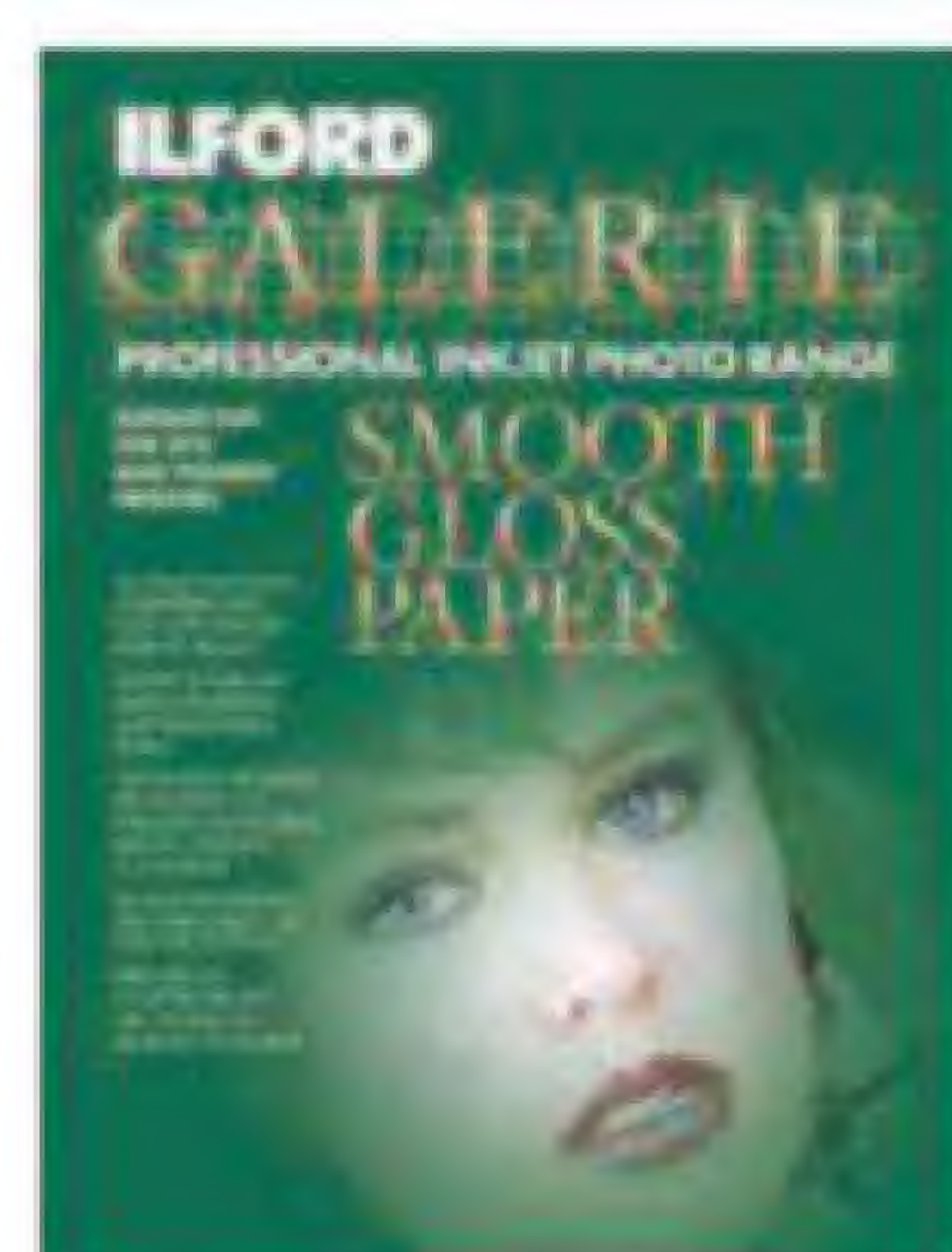
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EPSON

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"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

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Digital

PHOTOGRAPHY

Ink Test Winner



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£26.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99 , 3 sets for £42.99	C64, C66, C68, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99 , 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£99.99 set of 8	£35.99 , 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99 , 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215 SX400/405/415/515, D78/92/120, B40W, BX300 DX4000/4400/5000/6000/7000/7400/8400/9400 Photo 1400
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD R265/285/360, RX560/585/685 Photo R1900
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99 , 3 sets for £57.99	
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£6.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291 Black	£9.99 11.2ml	£5.49 16ml	Photo R3000
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Photo R2000
T1571-9, each NEW	£19.99 25.9ml each or £154.99 set of 8		Photo RXT00
T1591-9, each NEW	£13.99 17ml each or £99.99 set of 8		
T5591-6, each	£12.99 13ml each or £69.99 set of 6		

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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	
T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 4800, 4880:	
T6051/6052/605B/6053/6054/6055/6056/605C/6057/6138/6059 110ml	£47.99
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£47.99
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	£72.99



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BCI6 B/C/M/Y 15ml	£2.99
BCI6 PC/PM/R/G 15ml	£2.99
PGI5 Black 29ml	£4.99
CLi8 B/C/M/Y/PC/PM 15ml	£3.99
PGI520 Black 19ml	£4.99
CLi521 B/C/M/Y/GY 9ml	£3.99
PGI525 Black 19ml	£4.99
CLi526 B/C/M/Y/GY 9ml	£3.99
BCI24 Black 9ml	£1.99
BCI24 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
CL38 Colour 12ml	£12.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL512 Colour 11.5ml	£15.99
CL513 Colour 15ml	£16.99

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PGI5 Black 26ml	£11.99
CLi8 B/C/M/Y 13ml	£10.99
CLi8 PC/PM/R/G 13ml	£10.99
PGI7 Black 25ml	£11.99
PGI9 Clear 191ml	£11.99
PGI9 All colours, 14ml, each	£9.99
PGI29 All colours, 36ml, each	£22.99
PGI520 Black 19ml	£9.99
CLi521 B/C/M/Y/GY 9ml	£8.99
PGI525 Black 19ml	£9.99
CLi526 B/C/M/Y/GY 9ml	£8.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 12ml	£18.99
CL51 Colour 21ml	£25.99
CL52 Photo 21ml	£18.99
CL511 Colour 9ml	£15.99
CL513 Colour 13ml	£18.99
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No.300XL Colour 18ml	£16.99
No.301XL Black 15ml	£14.99
No.301XL Colour 18ml	£16.99
No.336 Black 10ml	£7.99
No.337 Black 21ml	£10.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£12.99
No.342 Colour 12ml	£10.99
No.343 Colour 21ml	£12.99
No.344 Colour 21ml	£14.99
No.348 Photo 21ml	£12.99
No.350XL Black 30ml	£14.99
No.351XL Colour 20ml	£16.99
No.363 Black 20ml	£6.99
No.363 C/M/Y/PC/PM each	£4.99
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No.57 Colour 17ml	£24.99
No.58 Photo 17ml	£22.99
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No.300 Colour 4ml	£12.99
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No.301 Colour 3ml	£10.99
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No.339 Black 21ml	£23.99
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No.32 Black	£9.99
No.33 Colour	£11.99
No.34 Black	£11.99
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No.15 Colour	£18.99
No.17 Black	£17.99
No.23 Black	£16.99
No.24 Colour	£18.99
No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
No.32 Black	£19.99
No.33 Colour	£21.99
No.36 Black	£16.99
No.37 Colour	£18.99
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LC970 / 1000 Set of 4	£11.99
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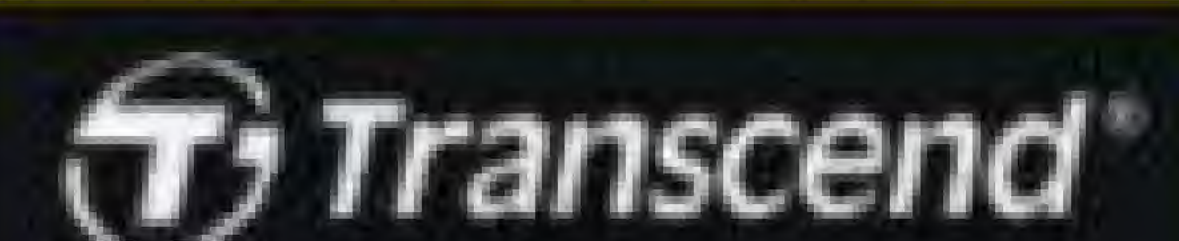
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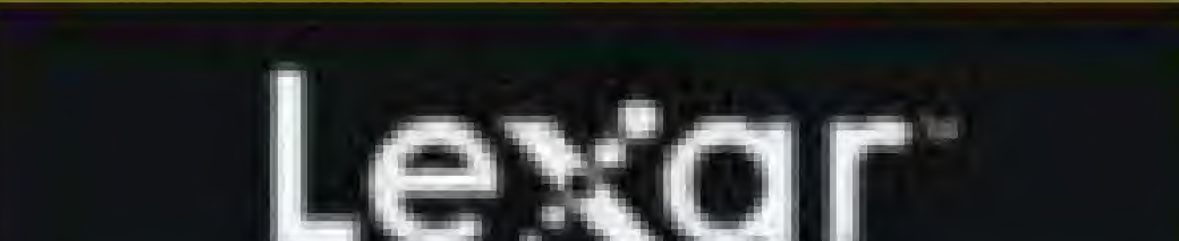
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BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

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NB-6L for Canon	£9.99
NB-7L for Canon	£12.99
NB-8L for Canon	£9.99
NB-9L for Canon	£9.99
BP-511 for Canon	£12.99
LP-E5 for Canon	£12.99
LP-E6 for Canon	£29.99
LP-E8 for Canon	£15.99
LP-E10 for Canon	£12.99
NP40 for Fuji	£9.99
NP45 for Fuji	£9.99
NP50 for Fuji	£9.99
NP60 for Fuji	£9.99
NP80 for Fuji	£9.99
NP95 for Fuji	£9.99
NP140 for Fuji	£12.99
NP150 for Fuji	£19.99
NP200 for Minolta	£9.99
NP400 for Minolta	£12.99
EN-EL1 for Nikon	£9.99
EN-EL2 for Nikon	£9.99
EN-EL3/3A for Nikon	£9.99
EN-EL3E for Nikon	£15.99
EN-EL5 for Nikon	£9.99
EN-EL10 for Nikon	£9.99
EN-EL11 for Nikon	£9.99
EN-EL12 for Nikon	£9.99
EN-EL14 for Nikon	£37.99
EN-EL15 for Nikon	£59.99
EN-EL19 for Nikon	£12.99
LI10B/12B for Olympus	£9.99
LI40B/42B for Olympus	£9.99
LI50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£12.99
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CGR-S006 for Panasonic	£9.99
CGA-S007 for Panasonic	£9.99
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BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
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D-Li8 for Pentax	£9.99
D-Li50 for Pentax	£12.99
SLM-1137D for Samsung	£9.99
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BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Many more batteries in stock!

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII:	£99.99
For Canon 7D:	£99.99
For Canon 30/40/50D:	£99.99
For Canon 60D:	£99.99
For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£69.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
For Nikon D7000:	£99.99

This is just a sample, more in stock!

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens.
2) A filter holder clips onto the ring.
3) One or more P-Type (84mm wide) filters



P-Type Adapter Rings

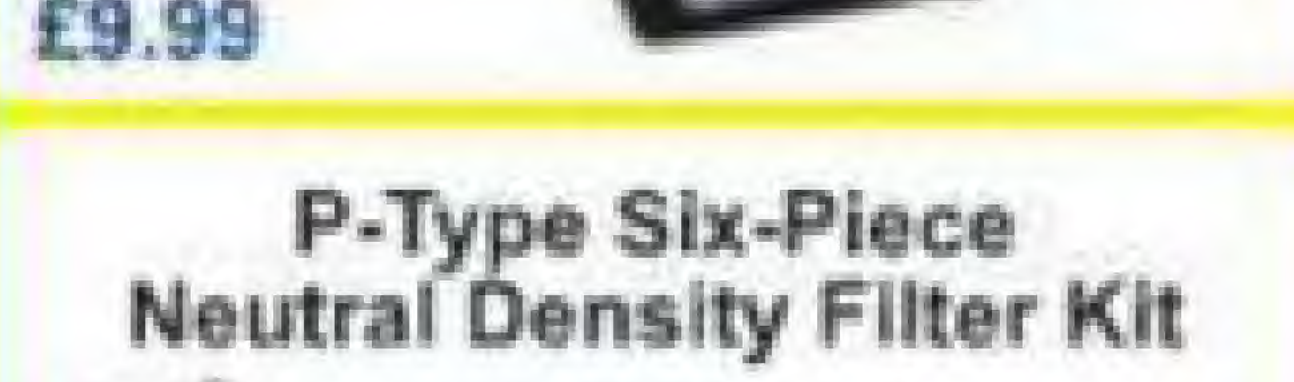
49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters



P-Type Six-Piece Neutral Density Filter Kit

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
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77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction. The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting. Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

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MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon:	52, 55, 58, 62, 67mm
Nikon:	52, 55, 58, 62, 67mm
Pentax K:	52, 55, 58, 62, 67mm
Olympus:	52, 55, 58, 62, 67mm
Sony:	52, 55, 58, 62, 67mm

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60D + 18-55 IS £876
60D + 18-135 IS £1047
600D body £539 600D + 18-55 IS £597
600D + 18-135 IS £797
1100D body £289 1100D + 18-55 £369

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18-135 F3.5/5.6 IS U no box £319
18-200 F3.5/5.6 £419
55-250 F4/5.6 IS II £239
60 F2.8 Macro USM £369

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20 F2.8 USM £414
24 F1.4 L II USM £1347
24 F2.8 £379
24 F3.5 L TSE MKII £1699
24-70 F2.8 L II USM £2299
24-105 F4 L IS USM unboxed £847
28 F1.8 USM £397
28 F2.8 £175
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35 F2 £229

50 F1.2 L USM £1279
50 F1.4 U £309
50 F1.8 II £95
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70-200 F4 L IS USM £969
70-200 F4 L USM £537
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300 F2.8 LII IS USM £5399
300 F4 L IS USM £1177
400 F2.8 IS L II USM £8797
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LC5 wireless set £449
STE2 Transmitter £239
GP-E2 GPS receiver £299
RS-80N3 £49 TC-80N3 £149

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LII USM
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17-55mm f2.8
IS USM EFS
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LII IS USM
£1829

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IS L USM
macro
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USM
£5399

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5D MKII
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7D
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converter each
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18-105 F3.5-5.6G ED VR £197
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28-300 F3.5/5.6 G ED VR £689
35 F1.4 G £1477
35 F2 AF-D £279
50 F1.4 AF-S G £297
50 F1.8 G £169 50 F1.8 AF-DE129 £129
60 F2.8 AFS £397
70-200 F2.8 VR II £1589
70-300 F4.5/5.6 VR £439
80-400 F4.5/5.6 VR AFD £1249
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85 F1.8 AFS G £419
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- Shoot 1080p HD video in FX & DX modes. You can now shoot broadcast quality video and record uncompressed movies to an external recorder.
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- 30 to 1/8000 sec. plus bulb shutter speeds.
- Multi-CAM 3500FX; TTL phase-detection AF.
- AF-S, AF-C, focus tracking, face detection, single point selection, AF support in live view; manual focus with electronic rangefinder focus modes. • 86,400-pixel RGB sensor metering.
- 3D Colour matrix metering, centre-weighted and spot metering (approx. 1.5%).
- Advanced active D Lighting.
- Manual pop-up flash; GN 12 (ISO 100, m); iTTL flash control; 24mm field of view coverage.
- Twin card slots - one Compact Flash and one SD.


D800 Body £2599
**D800E without low
pass filter
Body £2899**

Nikon D4

- 16.2 effective megapixel, full-frame sensor (16.6MP total).
- 10fps shooting with AF and AE, 11fps with focus and exposure locked, 24fps 2.5MP grabs.
- 91,000 pixel sensor for metering, white balance, flash exposure detection and active d-lighting.
- ISO Range 100-12,800 (extendable from 50 – 204,800).
- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
- 1080p 30 HD video at up to 24Mbps with uncompressed video output.
- New EN-EL18 battery (21.6Wh capacity, CIPA-rated at 2600 shots).
- Twin card slots - one Compact Flash and one XQD.


**D4 Body
£5289**
Part Exchange Welcome Against These Cameras

NEW!

Nikon D3200

- Guide Mode uses sample images and clear instructions to show you how to take great photos in a few simple steps.
- 24.2-MP DX-format CMOS sensor.
- Go cinematic: with the camera's large image sensor and high ISO, you can record sharp Full HD (1080p) video clips.
- High ISO (100-6400): take great images in low light or sharp shots of fast-moving subjects. Features an Auto ISO setting, and ISO is extendable up to 12800.
- Razor-sharp 11-point autofocus system: enjoy fast and precise autofocus coverage throughout the frame.
- Wireless Mobile Adapter: use the optional WU-1a to share images directly from the D3200 to a smartphone or tablet, or to control the camera remotely via your smart device.
- EXPEED 3: Nikon's fast and powerful image processing engine provides high-speed operation.
- Scene Recognition System: Nikon's Scene Recognition System will meticulously analyze the scene and adjust the focus, exposure and white balance for optimum results.
- 4FPS continuous shooting.

D3200 Body
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D3200 + 18-55mm VR
£649
WU-1a wireless adapter
£55

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1D MKIII body.....£1399
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1D MKII body M- box.....£799
7D body box.....£899
5D MKII body box.....£1299
5D MK I body.....£599/699
50D body.....£499
40D body.....£369
30D body box.....£249
20D body.....£199
10D body box.....£129
1100D body box.....£229
600D body.....£479
500D body.....£379
400D body.....£199
300D body.....£99
BG-E1.....£49 BG-E2N.....£99
BG-E3.....£49 BG-ED3.....£49
BG-E4 (5D MKII).....£89
BG-E5.....£79 BG-E7.....£129
BG-E6 box (5D MKII).....£169
BG-E8 M- box.....£99
BG-E9 M- box.....£109
G12 compact M- box.....£329
G10 compact box.....£249
G9 compact.....£169
G5 compact M- box.....£299
SX1 IS compact M- box.....£299
SX10 IS compact M- box.....£199
S3 IS compact.....£99

FUJIFILM USED

S5 body M- box.....£399

LEICA USED

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V Lux 2.....£399
Digilux 2 M- box.....£349
V Lux 20 M- box.....£299

NIKON USED

D3X body box.....£2699/2999
D2X body box.....£599
D2HS body.....£399
D700 body.....£1399
D300 body.....£639
D200 body box.....£399
D90 body.....£429
D80 body.....£299
D70 body.....£179
D60 body.....£199
D50 body.....£149
D40 or D40X body ea.....£149
D7000 body M- box.....£769
D5000 body.....£299
EH-6 mains charger.....£59
MBD-200.....£89
MBD-80.....£89
MBD-11 M- box.....£169
MBD-10 box.....£169
P6000 compact M- box.....£149
P5100 compact M- box.....£129
P500 compact box.....£POA

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E3 body M- box.....£477
E1 + 14-42.....£279
E500 body.....£199
E300 body.....£169
14-42 F4 box.....£999
14-45 F3.5/5.6.....£169
14-54 F2.8/3.5.....£349
40-150 F3.5/4.5.....£89
40-150 F4/5.6.....£89
Sigma 10-20 F4/5.6 DC.....£299
Pen E-PL3 + 14-150 M.....£849
Pen E-PL2 + 14-42.....£249
14-150 F4/5.6 box.....£379
FL50R flash M- box.....£199
VF3 for E-PL3 M- box.....£99

PANASONIC USED

GH1 body M- box.....£279
GF2 + 14 box.....£249
GF1 body M- box.....£179
G1 body M- box.....£149
7-14 F4 M- box.....£769
14-45 F3.5/5.6 OIS.....£249
14-140 F4/5.6 M.....£499
20 F1.7.....£239
45-200 F4/5.6 OIS.....£219

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645D body M- box.....£5999
55 F2.8 AL M- box.....£649
K200 body.....£349
K100D body box.....£249
K100D Super body.....£179
DBG3 mint.....£59
DBG4 mint.....£169
AF540FG2 M- box.....£279

SONY/MINOLTA USED

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Sony A850 body M- box.....£1299
Sony A700 body box.....£369
Sony A450 body.....£269
Sony A380 body.....£279
Sony A385 body.....£239
Sony A300 body.....£249
Sony A200 body.....£239
Sony A100 body box.....£149
HVL-F42AM flash.....£149
HVL-F36AM flash.....£129
Nissin Di866 II.....£129
Sigma EF530DG Super.....£99
Minolta VC7D grip.....£139

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NX100 + 20-50 M- box.....£179

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Toy 54C monorail.....£299
Schneider Sup Ang 90 F8.....£349
Polaroid back.....£49
Toyo 6x7 RFH.....£129
Toyo quick roll slider.....£249
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ETRSi + 75 F2.8 E + 120.....£299
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50 F2.8 E.....£99
50 F2.8 PE.....£199
75 F2.8 E II.....£129
100 F4 PE.....£299
105 F4.5 PE macro.....£399
135 F4 PE.....£299
150 F3.5 PE.....£299
150 F3.5 PE M- Box.....£179
200 F4.5 PE M-.....£249
200 F4.5 PE PE.....£179
500 F8 EI.....£799
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E14 ext tube.....£49
All 120 RFH.....£49
Polaroid Back.....£399
Rotary prism.....£199
AEIII Prism.....£199
AEIII Prism.....£99
WLF Boxed.....£89
Plain Prism E.....£49
Angle viewfinder E.....£199
Winder.....£99 M bracket.....£69
Speed Grip E.....£89
Metz SCA 386.....£49

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SQAII+WLF+RFH.....£499
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SQAII body.....£299
SQA + 80 + RFH.....£399
SQA + 105 + 120 RFH.....£349
120 RFH.....£79
135W back M- box.....£229
40 F4 PS.....£499
50 F3.5 PS M- box.....£299
50 F3.5 PS.....£249
65 F4 PS Boxed.....£199
110 F4 PS macro.....£279/399
135 F4 PS M-.....£279
150 F3.5 S.....£99
150 F4 PS.....£149
150 F4 PS M- Box.....£199
200 F4.5 PS M- box.....£199
2x PS converter M.....£299
Auto bellows S box.....£199
Polaroid back.....£39
120J 645 back.....£69
Plain Prism S Boxed.....£99
AE Prism Early.....£149
ME Prism Finder.....£129
Metz SCA 386.....£49
Lens Hood 65-80.....£20
Pro Shade S box.....£49
Motorwinder.....£199
Speed grip S.....£99

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Pro shade inc 82mm.....£49
Polaroid Back.....£39
Speed Grip.....£89
AE Prism Finder G.....£129
AE Rotary Prism.....£199

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18-55 F3.5/5.6 EFS.....£79
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70-200 F4 L M.....£429
70-300 F4/5.6 IS.....£299
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75-300 F4.5/5.6.....£129
80-200 F4.5/5.6 II.....£69
100 F2.8 U.....£359
100-300 F4.5/5.6 U.....£129
100-300 F4.5/5.6.....£1099
100-400 F4.5/5.6 L M- box.....£1099
100-400 F4.5/5.6 L.....£999
135 F2 L U M.....£679
200 F2.8 IS U.....£3699
300 F4 IS U L.....£899
400 F2.8 L IS M.....£6399
500 F4 L IS U.....£POA
1.4x extender MKIII M.....£379
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2x extender MKI.....£199
NCE2 charger.....£149
BP-2000 grip.....£29
BP-500 grip.....£39
PB-E1.....£69 PB-E2.....£99
Angle finder C.....£129
WFT-E4 M- box.....£349

2X A Extender.....£99
2X B Extender.....£69
TOK 60-300 F4/5.6.....£69
Winder A.....£29
Auto bellows.....£149
MA drive.....£69

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Massive Fujica outfit just in
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50 F4 CF FLE scruffy.....£599
50 F4 CF.....£599
50 F4 Black T.....£299
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150 F4 CF.....£399
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CF Flash.....£69

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R4 body chr.....£149
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LIGHTMETERS USED

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Minolta Flashmeter V.....£179
Minolta Automatic VF.....£149
Sekonic L308B.....£99
Sekonic L358 M.....£179
Sekonic L508 M- box.....£249
Sekonic L758RD.....£329

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645 Pro TL + 80 + RFH
+ plain prism.....£449
645 Pro TL inc 80 F2.8 N +
FE401 Prism + Pro Winder.....£499
645 Pro SV Kit inc 80 F2.8 N
+ SV Prism + 120 RFH
+ Winder Box.....£399
645 Pro + 80 F2.8 N
+ 120 RFH + FE401.....£479
645E + 80 comp.....£299
645 Super + AE prism
+ RFH + winder.....£239
645 Pro TL Body.....£249
645 Pro Body.....£199
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55 F2.8 N.....£179
55-110 F4.5.....£299
70 2.8 C leaf.....£99

80 F2.8 N.....£99
80 F4 mac + tube.....£269
105-210 F4.5 ULD C.....£269
110 F2.8 N.....£99
150 F3.5 N.....£99
210 F4 N M.....£149
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5400HS.....£99 5600HSD.....£199
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Plain prism (645 Super).....£69
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Polaroid back.....£39
120 Insert.....£29
HA401 120 RFH Box.....£59
120 Back.....£39
Cable Rel Ad RC402.....£20
645 Super Conn N.....£20
Angle Finder.....£79
Winder.....£79

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100-300 F4.5/5.6.....£149
Kenko ext tube set.....£99
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5400HS.....£99 5600HSD.....£199
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- ▶ 22.3 megapixel full-frame sensor
- ▶ 61-point AF
- ▶ 6 fps continuous shooting
- ▶ ISO 100-25,600 sensitivity, expandable to ISO 102,400
- ▶ Full-HD video with manual control
- ▶ 14-bit DIGIC 5+ processor
- ▶ Weather sealing
- ▶ 3.2" 1,040,000-dot LCD screen
- ▶ HDR mode

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EOS 5D Mk III video guide with David Newton



EOS-1D X

PERFORMANCE
REDEFINED



- ▶ 18.1 MP full frame CMOS sensor
- ▶ Up to 12fps plus 14fps High speed mode
- ▶ 100-51200 ISO, up to H:204800
- ▶ 61 point AF system
- ▶ 100,000 pixel RGB AE metering
- ▶ Full HD 1080p EOS movie
- ▶ Dual "DIGIC 5+" processors
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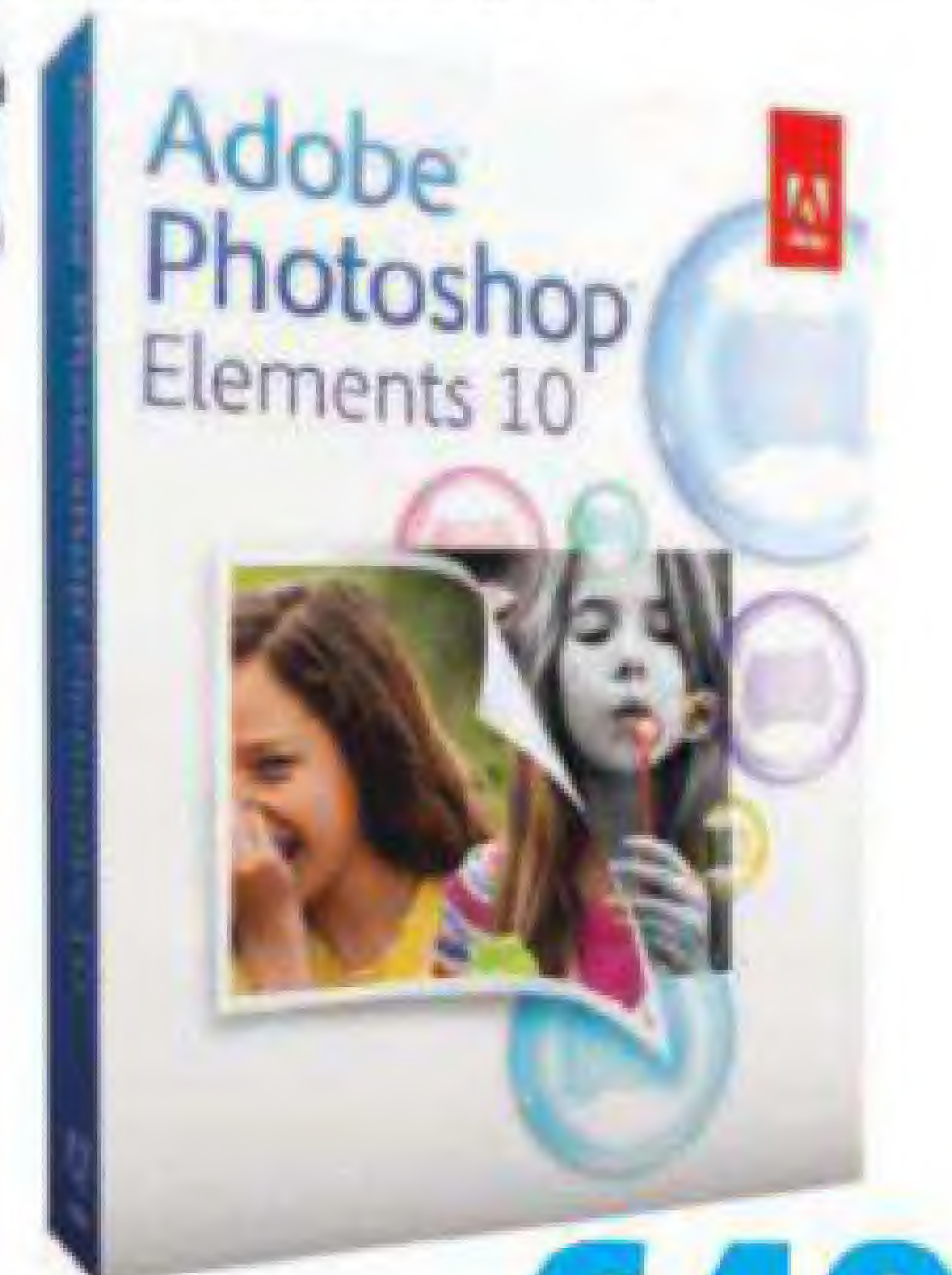
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Bronica ETRS/SI



ETRS Complete + AEII Prism	E++ £429
ETRS Complete + AEI Prism	E+ £329
ETRS Complete + Prism	E++ £299
ETRS Complete	E++ / Mint- £299 - £349
ETRS Complete + AEII Prism	E+ £249
ETRS Complete	E+ £199
45-90mm F4.5-5.6 PE	E++ £449
50mm F2.8 E	E+ / E++ £99 - £109
75mm F2.8 EI	E+ / E++ £69 - £79
100mm F4 PE Macro	E++ £249
105mm F3.5 E	As Seen £49
135mm F4 PE	E+ / E++ £179 - £249
150mm F3.5 E	As Seen / Unused £39 - £149
150mm F3.5 PE	E++ £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £125 - £279
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
2x Converter E	E++ £79 - £89
120 E Mag	E+ £29
120 EI Mag	E++ £45
220 EI Mag	E+ £19
Polaroid Mag E	E+ / E++ £29 - £75
Polaroid Mag EI	Unused £59
AEI Meter Prism	E+ £69 - £75
Prism Finder E	Exc / E++ £45 - £59
Rotary Finder E	As Seen / E+ £59 - £99
Waist Level Finder E	Exc £25
Autobellows E	E++ £125
Extension Tube E14	E+ / Unused £49 - £89
Extension Tube E28	E++ / Mint- £69 - £79
Motordrive EI	E+ £99
Proshade E	E++ £35
SCA386 Flash Adapter	E+ / E++ £25 - £35

Bronica GS1

GS1 Complete + AE Prism	E+ £449
GS1 Complete	E+ £349
GS1 Body Only	Exc / E+ £99 - £199
50mm F4.5 PG	As Seen / E++ £99 - £249
65mm F4 PG	E+ £129
110mm F4 PG Macro	E+ / E++ £199 - £249
150mm F4 PG	E++ £149
200mm F4.5 PG	E++ £149 - £199
250mm F5.6 PG	E++ £249
GS 120 Magazine	E+ / E++ £45
Polaroid Mag G	E+ / E++ £35 - £69
AE Prism Finder G	E+ / E++ £95 - £125
Speed Grip G	E++ £45

Bronica RF645

RF645 + 65mm F4	E+ / E++ £549 - £599
65mm F4 RF	E++ £149

Bronica SQA/AI/B

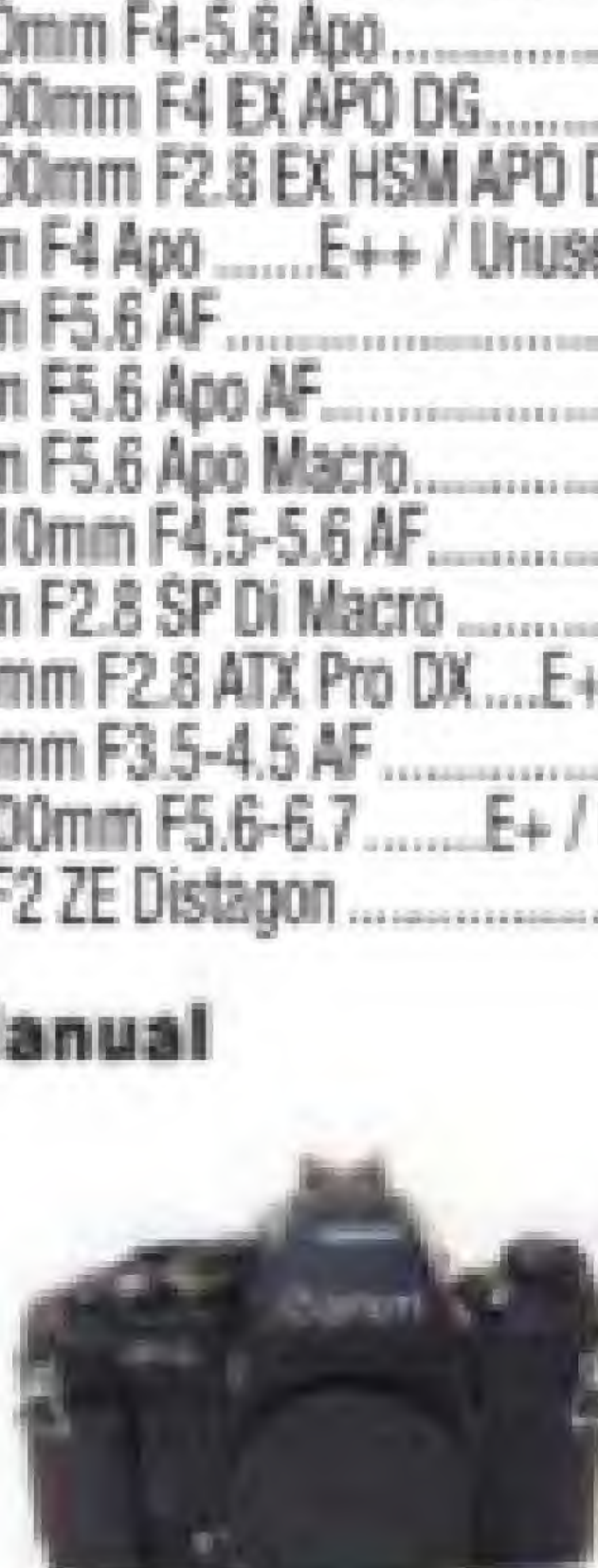
SQAM Complete	E+ £299
SQB Complete	E++ £349
40mm F4 S	E++ £199
50mm F3.5 PS	E++ £149 - £225
50mm F3.5 S	E+ £99 - £129
65mm F4 PS	E+ / Unused £99 - £249
80mm F2.8 PS	As Seen £59
110mm F4 PS Macro	E+ / E++ £169 - £199
150mm F3.5 S	As Seen / E++ £49 - £99
150mm F4 PS	As Seen / E++ £69 - £139
200mm F4.5 PS	Exc £149
200mm F4.5 S	E+ / E++ £129 - £349
1.4x Teleconverter PS	E++ £99
2x Teleconverter S	E+ / Mint- £69 - £99
SQA 120 Mag	E+ £39
SQA 120J Mag	E++ £49
SQA 220 Mag	Exc / E++ £20 - £59
SQA 220J Mag	E+ / Unused £49 - £75
Polaroid Mag S	E++ £35 - £49
AE Prism Finder SQI	Mint- £199
AE Prism Finder S	E+ / E++ £149 - £199
ME Prism Finder S	E+ £99
Prism Finder SQI	E+ / E++ £79 - £89
Prism Finder S	E+ £59 - £79
Motorwinder SQI	E+ £85
Speed Grip S	E+ £39
Autobellows S	E++ / Unused £149 - £299
Electric Release SQAM/GS1	E+ £15
Extension Tube S18	E++ / Mint- £49
Extension Tube S36	E+ / Mint- £49

Canon EOS

EOS 1N + BP-E1 Grip	E++ £189
EOS 1N + E1 Booster	E+ / E++ £199 - £249
EOS 1N Body Only	E++ £149
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E++ £115
EOS 3 Body Only	As Seen / E++ £99 - £129
EOS 30E Body Only	As Seen £39
EOS 33 Body Only	E++ £79
EOS 30 + 28-90mm USM	E++ £79
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 300 Body Only	E+ / E++ £19 - £29
EOS 3000 Body Only	E+ / E++ £19
EOS 3000N Body Only	E++ £25
EOS 3000V + 28-90mm	E++ £49
EOS 3000V Body Only	E++ £19
EOS 300V + 28-90mm	E++ £59
EOS 300V Body Only	E+ £35
EOS 300V Body Only	E+ £49
EOS 5 Body Only	E+ £59
EOS 5 QD Body Only	E+ £59
EOS 50E + BP50 Grip	As Seen / E+ £39 - £69
EOS 50E Body Only	E+ £49 - £59
15-85mm F3.5-5.6 IS USM	E++ £479
17-40mm F4 L USM	Mint- £499 - £519
17-85mm F3.5-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 EFS	E++ £59
18-55mm F3.5-5.6 EFS II	E+ / E++ £49 - £59
18-55mm F3.5-5.6 IS EFS	E+ £89
18-55mm F3.5-5.6 IS EFS II	Mint £109
18-200mm F3.5-5.6 IS EFS	Mint- £319
24mm F3.5 L TSE	E+ / E++ £799 - £839
24mm F3.5 L TSE MkII	E++ £1,499
24-70mm F2.8 L USM	E++ £949

24-85mm F3.5-4.5 USM	E++ £149
24-105mm F4 L IS USM	E++ / Mint- £649 - £699
28mm F1.8 USM	E++ £299
28-105mm F3.5-4.5 USM	E++ £129
28-135mm F3.5-5.6 IS USM	E+ £219
28-200mm F3.5-5.6 L IS USM	E++ £169
28-300mm F3.5-5.6 L IS USM	E++ / Mint- £1,599
50mm F1.4 USM	E++ £239
50mm F1.8 EF II	E++ / Mint- £59 - £69
50mm F2.5 EF Macro	E++ £179
55-200mm F4.5-5.6 USM II	E++ £99
70-200mm F2.8 L IS USM	E++ £1,049
70-200mm F4 L IS USM	E++ / Mint- £729 - £759
70-300mm F4.5-5.6 DO IS USM	E++ / E++ £629 - £699
75-300mm F4-5.6 EF II	E+ / E++ £99 - £109
100-300mm F4.5-5.6 EF	E+ £79
100-300mm F4.5-5.6 USM	E+ £125
100-400mm F4.5-5.6 L IS USM	E+ £899 - £949
135mm F2 L USM	E++ £699
180mm F3.5 L Macro USM	E++ £849 - £899
600mm F4 L USM	E++ £3,499
Sigma 18-50mm F2.8-4.5 DC OS HSM	Mint- £139
Sigma 28-105mm F4-5.6 UC AF	E++ £69
Sigma 50-200mm F4.5-5.6 DC HSM OS	Mint- £129
Sigma 55-200mm F4-5.6 DC	E++ £49
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-210mm F4-5.6	E+ £29
Sigma 70-210mm F4-5.6 Apo AF	E+ £49
Sigma 70-300mm F4-5.6	E++ £49
Sigma 70-300mm F4-5.6 Apo DG	E++ £109
Sigma 70-300mm F4-5.6 Apo Macro	Unknown / E++ £99
Sigma 75-300mm F4-5.6 DG	E+ £79
Sigma 100-300mm F4 EX APO DG	E++ £599
Sigma 120-300mm F2.8 EX HSM APO DG	E+ £999
Sigma 300mm F4 Apo	E++ / Unused £199 - £259
Sigma 400mm F5.6 AF	Exc £89
Sigma 400mm F5.6 Apo AF	E++ £349
Sigma 400mm F5.6 Apo Macro	E++ £199
Tamron 90mm F2.8 SP Di Macro	E++ £39
Tamron 90mm F2.8 SP Di Macro	E++ £279
Tokina 16-50mm F2.8 ATX Pro DX	E++ / Mint- £449
Tokina 20-35mm F3.5-4.5 AF	E++ £149
Tokina 100-300mm F5.6-6.7	E+ / E++ £69 - £79
Zeiss 35mm F2 ZE Distagon	Mint- £649

Canon Manual



F1NAE Black Body Only	E+ £259 - £299
F1 Black Body Only	E+ £149
T90 Body + Databack	E+ £119
T90 Body Only	E+ £89 - £109
A1 Black + 50mm F1.8	E+ £89
A1 Black Body Only	Exc / E+ £59 - £79
AE1 Black Body	E+ £59
AE1 Chrome + 50mm F1.8	E+ / E++ £49 - £69
AE1 Chrome Body Only	E+ £49
AE1P Chrome Body	E+ £39
AT1 Chrome + 50mm F1.8	E+ £59
AV1 Black + 50mm F1.8	E+ £59
AV1 Black Body Only	E+ £49
AV1 Chrome + 50mm F1.8	E+ £49
AV1 Chrome Body Only	E+ £49
EX Auto + 50mm F1.8 EX	E+ £39
FTb QL Chrome Body Only	E+ £69
20mm F2.8 FD	E+ £179
24-35mm F3.5 FD L	E+ / E++ £279 - £349
28mm F2.8 FD	As Seen / Mint- £20 - £35
28-55mm F3.5-4.5 FD	E+ £49
35mm F2.8 FD	Mint £49
35-70mm F3.5-4.5 FD	E+ / E++ £25 - £35
35-70mm F4 FD	E+ £25
70-150mm F4.5 FD	E+ £29
70-210mm F4 FD	As Seen / E++ £29 - £79
75-200mm F4.5 FD	Exc / E++ £25 - £49
100mm F4 FD Macro	E+ £169
100mm F4 FD Macro + Tube	E+ / E++ £119 - £179
100-300mm F5.6 FD	E+ £79
135mm F3.5 FD	E+ / E++ £25 - £49
300mm F2.8 FD L	Exc £850
300mm F2.8 FD	E+ £59 - £79
U.S. Marine 400mm F4.5 B/lock	E++ £399
2x Extender	E+ / E++ £45 - £49
2x Extender	E+ / E++ £35 - £59
Angle Finder A2	E+ £49
Angle Finder B	E+ £45
Angle Finder C	Mint- £95
Speed Finder F	As Seen £65
Autobellows	E++ £79 - £99
Autobellows + Copier	E++ £119
LC-2 Wireless Controller	E+ £35
166A Speedlite	E++ £15
177A Speedlite	E+ / E++ £9 - £15
188A Speedlite	E+ £5 - £9
244T Speedlite	E+ / E++ £15
277T Speedlite	E++ £19
300TL Speedlite	E+ / E++ £25 - £49
480G Speedlite	E+ £109
533G Speedlite	E+ £109
M3.3 Macrolite	E+ / Mint- £59 - £139
MA Drive Set (US Coastguard)	E++ £99
Winder A	E+ / E++ £5 - £25

Contax 645 Series

35mm F3.5 Distagon	E+ / E++ £999 - £1,199
45mm F2.8 Distagon	E++ £699
55mm F3.5 Distagon	Mint- £849
120mm F4 Apo Macro	E+ / E++ £1,099 - £1,199
140mm F2.8 Sonnar	E+ / Unused £499 - £799
210mm F4 Sonnar	E++ / Mint- £549 - £699
MF8-2 Polaroid Mag	E+ / E++ £49 - £199
MSB1 Flash Bracket	Mint- £179
Pro Shift Adapter 67-645	E+ £149

Contax G Series

G2 + 35-70mm	E++ £699
G2 + 45mm F2	E++ / Mint- £549 - £599
G1 Body only	E+ £199
90mm F2.8 G	E+ / Mint- £199 - £219

Contax SLR Series



N1 + 24-85mm	E++ £499
N1 Body Only	E++ £249
NX + 28-80mm	E++ / Unused £299 - £499
AX Body Only	Exc / E++ £179 - £299
RX Body Only	As Seen / E++ £149 - £229
S2 Body Only	E++ / Mint- £399 - £499
ST Body Only	E+ / E++ £229 - £299
RTS2 Body + Winder	E++ £229
RTS2 Body Only	E+ £189
RTS + Winder	E+ £149
RTS Body Only	E+ £125
Aria Body Only	E+ / E++ £169 - £199
167MD Body Only	E+ / E++ £79 - £89
167MD Body + Grip	E++ £69
Preview Body Only	E+ / E++ £99 - £249
15mm F3.5 AE	Mint £1,499
21mm F2.8 MM	E++ £349
25mm F2.8 MM	E+ / Mint- £199 - £279
28-70mm F3.5-4.5 MM	New £399
28-80mm F3.5-5.6 AF	E++ £199
35mm F2.8 MM	E++ £199
35-135mm F3.3-4.5 MM	E++ £599
45mm F2.8 AE	E++ / Mint- £199 - £225
45mm F2.8 MM	E++ / Mint- £219 - £225
50mm F1.7 MM	E++ £119
60mm F2.8 AE Macro	E+ / E++ £439 - £499
70-300mm F4-5.6 AF	E++ / Unused £399 - £799
80-200mm F4 MM	E+ / Mint- £279 - £339
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £129 - £149
135mm F2.8 MM	E++ £199
180mm F2.8 MM	E++ £299 - £449
200mm F2 MM	Mint- £3,249
200mm F3.5 AE	E++ £169
300mm F4 MM	E++ £349
Sigma 90mm F2.8 Macro	E+ £69
Sigma 100mm F1.3.5 Reflex	Unused £299
Yashica 28mm F2.8 DSB	E+ £39
Yashica 50mm F1.9 DSB	E++ £29
Yashica 135mm F2.8 DSB	E+ £29
Yashica 300mm F5.6 ML	E++ £69
TLA20 Flash	E+ / E++ £25 - £39
TLA290 Flash	E++ / Unused £59 - £149
TLA30 Flash	As Seen / E++ £20 - £39
TLA360 Flash	E++ £179
TLA480 Flash	E++ £179 - £199

Digital Compact Cameras

Canon Powershot G2	E+ £59 - £79
Canon Powershot G2 + WC-D58	E++ £129
Canon Powershot G6	Mint- £129
Canon Powershot G9	E++ £169
Canon Powershot Pro1	E++ £129
Canon Powershot SX30 IS	E++ £199 - £249
Canon Powershot TX1	E++ £89
Fuji Finepix F31FD	Mint- £99
Fuji F31FD + Underwater Housing	E++ £139
Fuji Finepix S1000FD	E++ £99
Fuji Finepix S2000HD	Mint- £139
Fuji Finepix S9500	E++ £149
Fuji S200EXR + Accs.	Mint- £199
Nikon Coolpix 990	As Seen £79
Nikon Coolpix P310	Mint- £159
Olympus SP-560 UZ	E+ £89
Olympus XZ-1 Black	Mint- £219
Panasonic DMC LX3	E++ £169 - £179
Panasonic DMC LX5	Mint- £259
Panasonic DMC TZ9	Mint- £129
Panasonic DMC-FZ18	E++ £149
Panasonic DMC-LC1	E++ £299
Panasonic Lumix LX2	E++ £129
Ricoh GR Digital	E++ £129
Ricoh GR Digital + GV1 Finder	E+ £149
Ricoh GR Digital Limited Edition	Mint- / Mint £199 - £249
Ricoh GX100	E++ £99
Ricoh GX100 + V/finder	E++ £129 - £149
Ricoh GX200 + Finder	E++ £159 - £199
Ricoh GXR + 28mm F2.5	Mint- £529
Ricoh GXR M Mount Module	Mint- £449
Sigma DP1	E++ £199
Sigma DP2S	E++ £319
Sigma DP2X	Mint- £289
Sony DSC-H9	Mint- £159
Sony DSC-R1	E++ / Mint- £199 - £249
Sony DSC-T77	Mint- £99

Digital Micro Four Thirds

Nikon J1 Black + 10-30mm	Mint £349
Olympus E-P1 + 14-42mm	E++ £199
Olympus E-P1 Body Only	E++ £129
Olympus E-P3 Swarovski Set	Mint £1,699
Olympus E-P3 + 14-42mm Black	Mint- £529
Olympus E-PL1 Black + 14-42	Mint- £179
Olympus E-PL2 Black Body Only	Mint- £199
Olympus E-PL3 + 14-42mm + Flash	Mint- £329
Olympus EPL1 Body Only	E++ £129
Panasonic G1 Body Only	E++ / Mint- £149 - £159
Panasonic G1 Body Only	E+ £249
Panasonic GF-1 Body Only	E++ / Mint- £149 - £239
Panasonic GF-2 Body + Case	E++ £169
Panasonic GF-2 Body Only	Mint- £169 - £179
Panasonic GF-3 Body Only	E+ / Mint £179
Panasonic GH-2 Body Only	Mint- £449
Pentax Q + 8.5mm F1.9	Mint £259
Samsung NX100 + 20-50mm	Mint- £199
Samsung NX11 + 18-55mm OIS	E++ £279
Sony NEX-C3 Body + HVL75 Flash	Mint- £269
Sony NEX3 + 18-55mm + Flash	E++ £249
Sony NEX5 + 18-55mm + 16mm + Flash	E++ £379

Micro 4/3rds Lenses

Panasonic 7-14mm F4 G Vario	Mint- £829
Olympus 12-50mm F2.8 M Zuiko	Mint- £249
Panasonic 12.5mm F12 G 3d	Mint £139
Panasonic 14-42mm F3.5-5.6 Asph Vario	E++ £79 - £99

Panasonic 14-42mm F3.5-5.6 Asph Vario PZ

Panasonic 14-42mm F3.5-5.6 Asph Vario PZ	E++ / Mint £79 - £99
Olympus 14-42mm F3.5-5.6 M.Zuiko ED -Black	Mint- £189
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E++ £149
Olympus 17mm F2.8 M.Zuiko	E++ / Mint- £139 - £149
Voigtlander 25mm F0.95 Nokton	Mint- £649

Digital SLR Cameras



Canon EOS 1DS MkIII Body Only	E++ £2,699
Canon EOS 1DS MkII Body Only	E+ / E++ £1,199 - £1,499
Canon EOS 1DS Body Only	E++ £599
Canon EOS 1D MkIII Body Only	As Seen / E++ £599 - £949
Canon EOS 1D Body Only	E++ £649 - £1,099
Canon EOS 5D MkII Body Only	E+ £399
Canon EOS 5D Body + BG-E4 Grip	E++ £649
Canon EOS 5D Body Only	E+ / E++ £629 - £729
Canon EOS 7D Body Only	Mint £939
Canon EOS 50D Body Only	E++ £529
Canon EOS 40D Body Only	E++ £369 - £379
Canon EOS 30D Body Only	E+ / E++ £239 - £259
Canon EOS 20D + BG-E2 Grip	E++ £249
Canon EOS 20D Body Only	E+ / E++ £159 - £219
Canon EOS 10D Body Only	E++ £129 - £249
Canon EOS 400D Body Only	E+ / E++ £189 - £199
Canon EOS 350D + BG-E3 Grip	E+ / E++ £199 - £219
Canon EOS 350D Body Only	E+ / E++ £149
Canon EOS 300D + BG-E1 Grip	E++ £169
Fuji S5 Pro Body + MB-D200 Grip	E++ £399
Fuji S5 Pro Body Only	E++ / Mint- £399 - £499
Fuji S3 Pro Body Only	E++ £199
Leica Digital Modular R	E++ £1,950 - £2,450
Minolta Dynax 7D Body Only	E++ £199
Nikon D3 Body Only	E+ £1,999
Nikon D2X Body Only	E+ / E++ £549 - £749
Nikon D2H Body Only	E++ £399
Nikon D1X Body Only	Exc /

Check Out Our New Look Website

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35mm F3.5 AF	Mint- £499
120mm F4 Macro MF	E++ £999
150mm F3.5 AF	E++ £349
210mm F4 AF ULD	E++ £699

Mamiya 7/7II Series

7 + 80mm F4 L	E+ £899
50mm F4.5 L	E++ £699
150mm F4.5 L	E+ £399
Panoramic Adapter AD701	E+ £75

Mamiya RB67 Series

Pro SD Complete	E+ £499
Pro S Complete	E+ £299
Pro S Body Only	Exc / E+ £119 - £149
140mm F4.5 Macro ML-A	E+ £299
180mm F4.5	As Seen / E+ £69 - £149
180mm F4.5 C	As Seen / E++ £69 - £149
180mm F4.5 KL-A	E+ / E++ £199 - £249
360mm F6.3	E+ £199
360mm F6.3 C	E+ £149
Pro 220 Mag	As Seen £35
ProS 220 Mag	E+ / E++ £29 - £145
ProSD 220 Mag (6x4.5)	E++ £39
Auto Extension Tube No1	E+ £65
Auto Extension Tube No1 (ProSD)	E++ £59
FD701 Prism Magnifier	E+ £75
PD Prism Finder	E+ £129
Flash L Grip	E++ £25

Mamiya RZ67 Series

Pro II Complete	E++ / Mint- £699
Pro Body Only	E++ £129
50mm F4.5	Exc / E++ £249 - £350
50mm F4.5 W	Exc Demo / Mint £199 - £499
65mm F4.5 L	E+ / Mint- £349 - £369
75mm F4.5 Shift W	As Seen / E++ £299 - £549
100-200mm F5.2 W	E+ £399
110mm F2.8 W	E++ £349
140mm F4.5 Macro ML-A	E++ £299 - £399
140mm F4.5 Macro W	E+ / E++ £219 - £259
180mm F4 Soft VSF D/L	E++ £599
180mm F4.5	Mint- £299
180mm F4.5 W	E+ / E++ £179 - £199
180mm F4.5 WN	Exc / E++ £149 - £395
250mm F4.5	Exc / E++ £179 - £199
250mm F4.5 W	E++ £199 - £225
350mm F5.6 Apo	E+ £499
360mm F6	E+ / E++ £249 - £299
1.4x Converter	E+ £199 - £249
120 Pro Mag (6x4.5)	E+ / E++ £59 - £145
220 Pro II Mag	E+ £69
220 Pro Mag	E++ £20
Polaroid Mag	E+ £35
AE Prism Finder	E+ £179
PD Prism Finder	E+ £129
Prism Finder	E+ £75
Waist Level Finder	E+ £35
Flash L Grip	E+ £35
Winder II	E+ £49 - £59

Mamiya Twin Lens Series

C330S + Plain Prism	E+ £249
C330S Body Only	E+ £199
C3 Body Only	E+ £99
55mm F4.5 Sekor	E++ £179
105mm F3.5 DS	As Seen £49
Paramender 2	E++ £45

Minolta - Please Call
Nikon Manual - Please Call**Nikon AF**

F6 Body Only	E++ / Mint- £899 - £949
F5 Body Only	Exc / E++ £199 - £299
F100 Body + MB15 Grip	E+ £159
F100 Body Only	As Seen / E++ £79 - £129
F90X + MB10 Grip	E+ £39 - £69
F90X Body Only	E++ £59
F90 Body Only	E+ £39 - £69
F80 Black Body Only	E++ £99
F80 Black + 28-80mm	E++ £89
F80 Black + MB16 Grip	E+ / E++ £69 - £79
F80 Black Body Only	As Seen / E++ £29 - £89
F70 Body Only	E++ £49
F65 Chrome Body Only	As Seen / E++ £35 - £45
F60 + Sigma 28-80mm	E+ £39
F60 Chrome Body Only	As Seen / E++ £15 - £49
F55 Chrome + 28-100mm	E++ £69
F55 Chrome Body Only	E+ / E++ £19 - £25
F50 Black + 28-80mm	E++ £59
F50 Black Body Only	E+ / E++ £15 - £25
F50 Chrome Body Only	E+ / E++ £19
F801 + MF21 Databack	E++ £69
F801 Body Only	E+ £39
F601 + 35-70mm	E+ / E++ £49 - £59
F601 Body Only	Exc / E+ £19 - £35
F601 Date Body Only	E+ £29
Pronea 600i + 24-70mm	E++ £79
Pronea S + 30-60mm	E+ / E++ £39
10.5mm F2.8 G AF ED DX Fisheye	E++ / Mint- £399 - £419
12-24mm F4 G AFS DX ED	E++ / Mint- £549 - £599
18mm F2.8 AFD	E++ £699
18-35mm F3.5-4.5 AFD	E++ £259
18-55mm F3.5-5.6 G AFS DX VR	E++ £99
18-70mm F3.5-4.5 G AFS ED DXE+ / E++ £129 - £159	
18-105mm F3.5-4.5 G AFS ED DX VR	Mint- £159
18-200mm F3.5-5.6 G AFS DX VR	E++ £329
20mm F2.8 AFD	Mint £359
24mm F2.8 AFD	E++ £249
24-85mm F2.8 AFD	E++ £299
24-120mm F3.5-5.6 ED AFD	E+ £125
24-120mm F3.5-5.6 AFS ED VR	E+ / E++ £219 - £249
28mm F2.8 AFD	E+ £169
28mm F2.8 AFN	E+ £129
28-200mm F3.5-5.6 AFD	E+ £129
35mm F2 AFD	E++ / Mint- £199
35-70mm F3.3-4.5 AF	E++ £49
50mm F1.4 G AFS	E++ £239

55-200mm F4.5-6 AFS DX G	E+ / Unused £79 - £149
55-200mm F4.5-6 AFS DX G VR	E++ £129
60mm F2.8 AFS ED Micro	Mint- £319
70-210mm F4.5-6 AF	E++ £89
70-210mm F4.5-6 AFN	E++ £79
70-300mm F4.5-6 AFS	E+ / E++ £69 - £79
70-300mm F4.5-6 ED AFD	E++ £149
75-240mm F4.5-5.6 AFD	E++ £79
80-200mm F2.8 ED AF	E+ £399
80-200mm F2.8 ED AFD	E++ £399
80-400mm F4.5-5.6 AFD VR	E++ £849
85mm F1.4 AFD	E+ / Mint- £669 - £729
105mm F2.8 AFD Micro	E+ £399
300mm F2.8 G ED VR AFS	E++ £2,899
600mm F4 AFS IFED DII	E+ £4,499
Sigma 8mm F4 D EX Fisheye	E+ £399
Sigma 10-20mm F4.5-5.6 EX DC HSM	E++ £309
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Sigma 15-30mm F3.5-4.5 EX DG	E++ £199
Sigma 18-50mm F2.8 EX DC HSM Macro	E++ £149
Sigma 20mm F1.4 EX DG	E++ £299
Sigma 24-70mm F2.8 EX DG	E++ £229
Sigma 24-70mm F3.5-5.6 D Asph	E++ £59
Sigma 28-300mm F3.5-6.3 DG	E++ £129
Sigma 30mm F1.4 DC EX HSM	E++ / Mint- £249 - £279
Sigma 50mm F1.4 EX DG	E++ £289
Sigma 70-300mm F4-5.6 Apo DG	E+ £79
Sigma 70-300mm F4-5.6 Apo Macro	E++ £99
Sigma 70-300mm F4-5.6 Apo Macro Super	E++ £109
Sigma 105mm F2.8 EX Macro	E++ £249
Sigma 135-400mm F4.5-5.6 Apo D	E+ / E++ £299 - £349
Tamron 18-270mm F3.5-6.3 Di II VC LD	E++ / Mint- £249 - £299
Tamron 20-40mm F2.7-3.5 SP Asph	Unused £229
Tamron 28-75mm F2.8 XR Di	E+ / E++ £189 - £249
Tamron 28-300mm F3.5-6.3 XR	Unused £169
Tamron 28-300mm F3.5-6.3 XR Di	E++ £129
Tamron 70-300mm F4-5.6 Di	E++ £69
Tokina 12-24mm F4 ATX PRO SD	E++ / Mint- £349
Tokina 16-50mm F2.8 ATX Pro DX	Mint £399
Tokina 24-200mm F3.5-5.6 ATX	Unused £129 - £149
Tokina 35-300mm F4.5-6.7	Unused £99
Tokina 80-400mm F4.5-5.6 ATX	E++ £249
Tokina 400mm F5.6 ATX SD	E++ £249
Vivitar 19-35mm F3.5-4.5 Series 1	E++ £79
Zeiss 50mm F1.4 Planar ZF	E++ £429

Sigma 1.4x Apo EX Converter	E+ £109
Bower 2x AF Converter	E+ £39
Sigma 2x Apo EX Converter	E+ / E++ £119 - £129
TC-14EII Converter	E++ £239
TC-17 EII Converter	E++ £239
TC-20E Converter	E++ £149
TC16A Teleconverter	Unused £99
R1-C1 Speedlight Commander Set	E++ £449
SB-R200 Speedlight	E++ £129
SB218 Ringflash	E++ £149 - £179
SB225 Speedlight	E+ £39 - £49
SB23 Speedlight	E+ £35
SB24 Speedlight	E+ £49
SB25 Speedlight	E+ / E++ £69
SB27 Speedlight	E++ £59
SB28 Speedlight	E+ / E++ £79 - £89
SB29 Speedlight	E+ £179
SB29S Macro Speedlight	E++ £199
SB30 Speedlight	E++ £35
SB400 Speedlight	E++ £79
SB500X Speedlight	E+ £69 - £79
SB600 Speedlight	E+ £149
SB800X Speedlight	E+ / E++ £99 - £129

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OM4 Black + 50mm F1.8	E+ £149
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OM2SP Black Body Only	As Seen / E+ £59 - £119
OM2N Black Body Only	As Seen / E+ £49 - £79
OM2N Chrome Body Only	E+ £75 - £79
OM2 Chrome Body Only	E+ £79
OM1N Chrome Body Only	As Seen / Exc £65
OM40 Black + 50mm F1.8	E+ £59 - £79
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OM30 Chrome + 50mm F1.8	E+ £69
OM10 Black + 50mm F1.8 + M/Adapter	E++ £69
OM10 Chrome + 50mm F1.8	E+ £39 - £69
OM10 Chrome + 50mm F1.8 + M/Adapter	E+ £49
OM10 Chrome Body + M/Adapter	E+ £39
OM10 Chrome Body Only	E+ £39
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
35mm F2.8 Zuiko	E+ £49
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35-70mm F4 Zuiko	Exc / E++ £29 - £79
35-105mm F3.5-4.5 Zuiko	E+ £69 - £99
50mm F3.5 Macro Zuiko	E+ / E++ £89 - £119
50-250mm F5 Zuiko	E++ £169 - £349
65-200mm F4 Zuiko	E+ / E++ £99 - £159
75-150mm F4 Zuiko	Exc / E+ £29 - £49
80mm F4 Macro Zuiko	E+ / E++ £175 - £199
180mm F2.8 Zuiko	E++ £349
Tamron 24mm F2.5 SP	E+ £39 - £49
Tamron 28-200mm F3.8-5.6	E++ £49
Tamron 35-70mm F3.5	E+ £15
Tamron 80-210mm F3.8-4	E+ / E++ £29
Tamron 300mm F5.6	E++ £79
Tokina 28-85mm F3.5-4.5 ATX	E+ £39
Novoflex Autobelows + 105mm Macro	E++ £169
F280 Flash	E+ £79
T10 Ringflash	E+ £75
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ / E++ £20 - £55
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645D + 55mm F2.8 FA	Mint- £5,999
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645N + 45-85mm F4.5 FA	E+ / E++ £729 - £849
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45-85mm F4.5 FA	E+ £499
55mm F2.8 A	E++ £225
80-160mm F4.5 A	E+ / E++ £299 - £399
120mm F4 Macro FA	E++ £899
150mm F3.5 A	Unknown / E++ £169 - £229
400mm F5.6 ED (IF) FA	E++ £1,299
2x Rear Converter	Mint- £499
120 Insert	E+ / Mint- £35 - £79
220 Insert	E+ / E++ £29 - £59
Extension Tube Set	Mint- £79

Pentax 67 Series

6x7 Mirror Up + Plain Prism	Exc £249
35mm F4.5 Fisheye Takumar	E+ £650
45mm F4 SMC	E+ £349
75mm F4.5 Takumar	E+ £149
90mm F2.8 Leaf Shutter	E+ £129
135mm F4 Macro	E++ £249 - £299
135mm F4 Macro Takumar	Exc / E+ £149 - £159
165mm F2.8	As Seen / E+ £99 - £199
200mm F4	E+ / E++ £139 - £199
200mm F4 Takumar	E+ / E++ £119 - £199
300mm F4	E+ / E++ £199 - £349
300mm F4 Takumar	As Seen / E++ £159 - £349
500mm F5.6	E++ £699 - £1,399
Vivitar 2x Converter	E++ £49 - £79
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Extension Tubes 2+3	E+ £49
TTL Meter Prism	E+ £79

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35-70mm F2.8-3.5 SMC A	As Seen £39
35-70mm F2.8-3.5 SMC M	E+ £89
35-80mm F4-5.6 SMC A	E+ / E++ £15 - £25
40-80mm F2.8-4 SMC M	E+ / E++ £39 - £69
50mm F1.7 SMC A	E+ £59
50mm F2 SMC A	E++ £39
50mm F4 SMC M Macro	E+ £129
100mm F2.8 SMC M	E+ £99
135mm F3.5 Super Takumar	E+ £25
200mm F2.5 SMC M	E+ £449
Ricoh 135mm F2.8 XR	E+ £19
Takumar 28-80mm F3.5-4.5 A	E+ £29 - £39
AF160 Flash	E+ / E++ £5 - £9
AF160Sa Flash	E+ £9
AF200S Flash	E++ / Mint- £15 - £19
AF200Sa Flash	E++ £20 - £25
AF220T Flash	E++ £19 - £29
AF240Z Flash	E+ / E++ £19 - £35
AF260SA Flash	E++ £15 - £29
AF280T Flash	E+ / E++ £39 - £49
AF400T Flash	E++ £175
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6008AF Body + Magazine	Mint- £1,099
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SLX Mk1 Complete	E+ £299
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50mm F4 PQ	E++ £599
50mm F4 PQ EL	E++ £449
80mm F2.8 HFT	E+ £199
120mm F4 PQS Makro	E++ £999
150mm F4 EL	E++ £499
150mm F4 HFT	E+ £149
150mm F4 HFT	E+ / E++ £149 - £199
150mm F4 PQ	E++ £549
350mm F5.6 HFT	E+ £349
120 Insert	E+ / E++ £15 - £20
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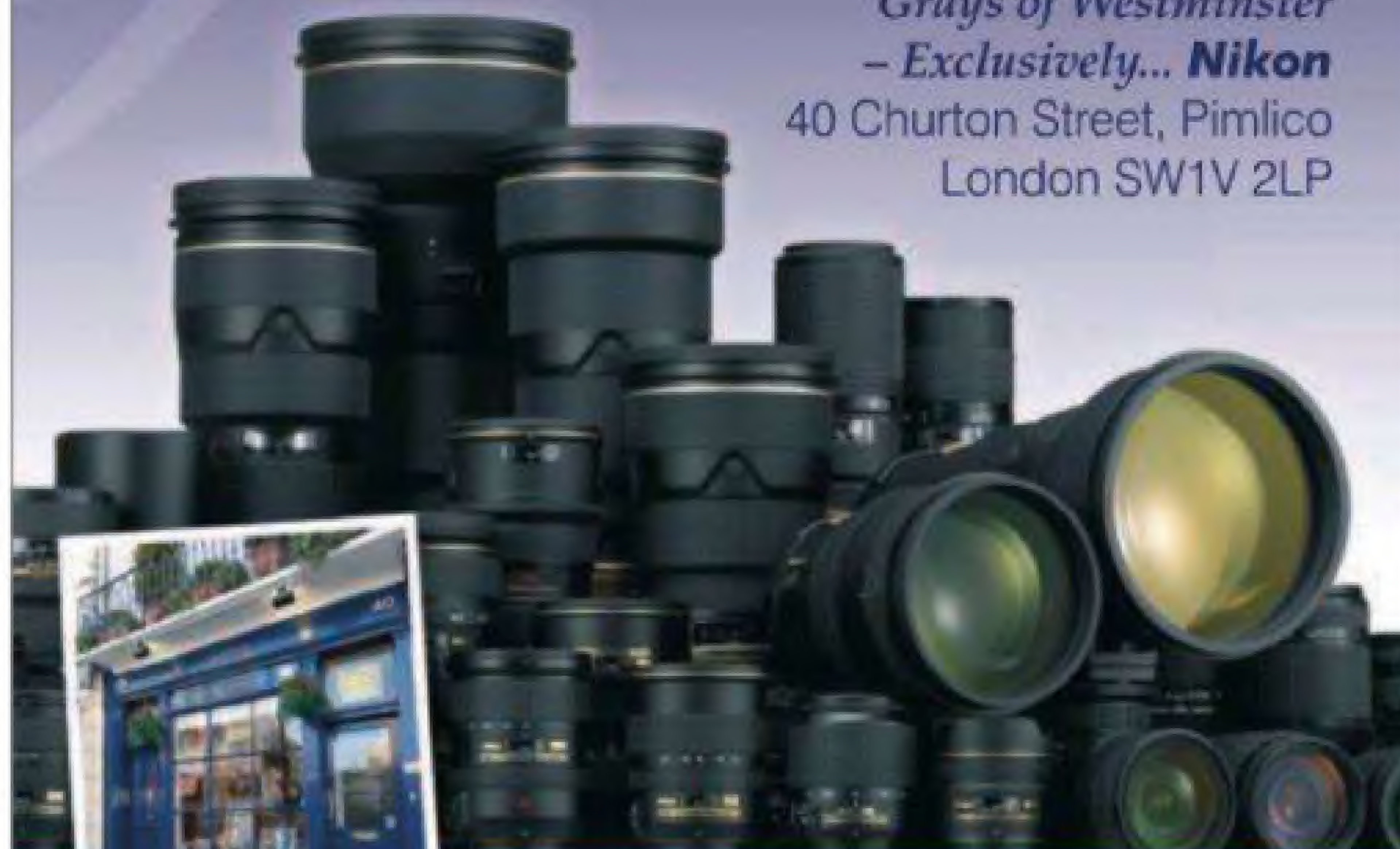
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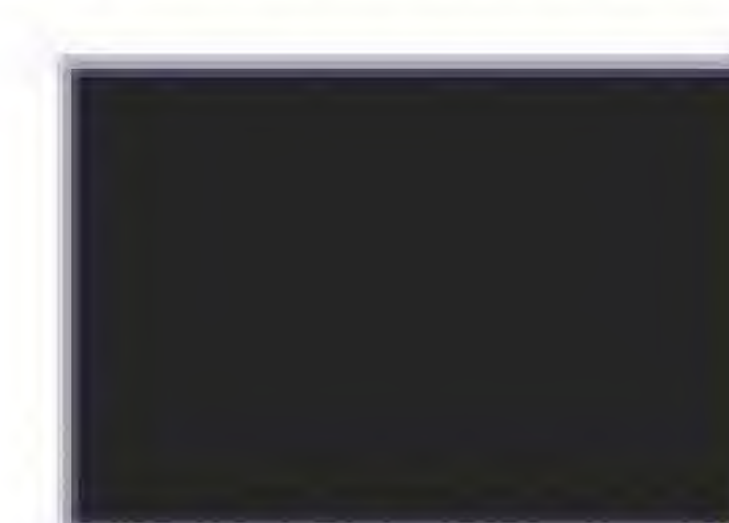
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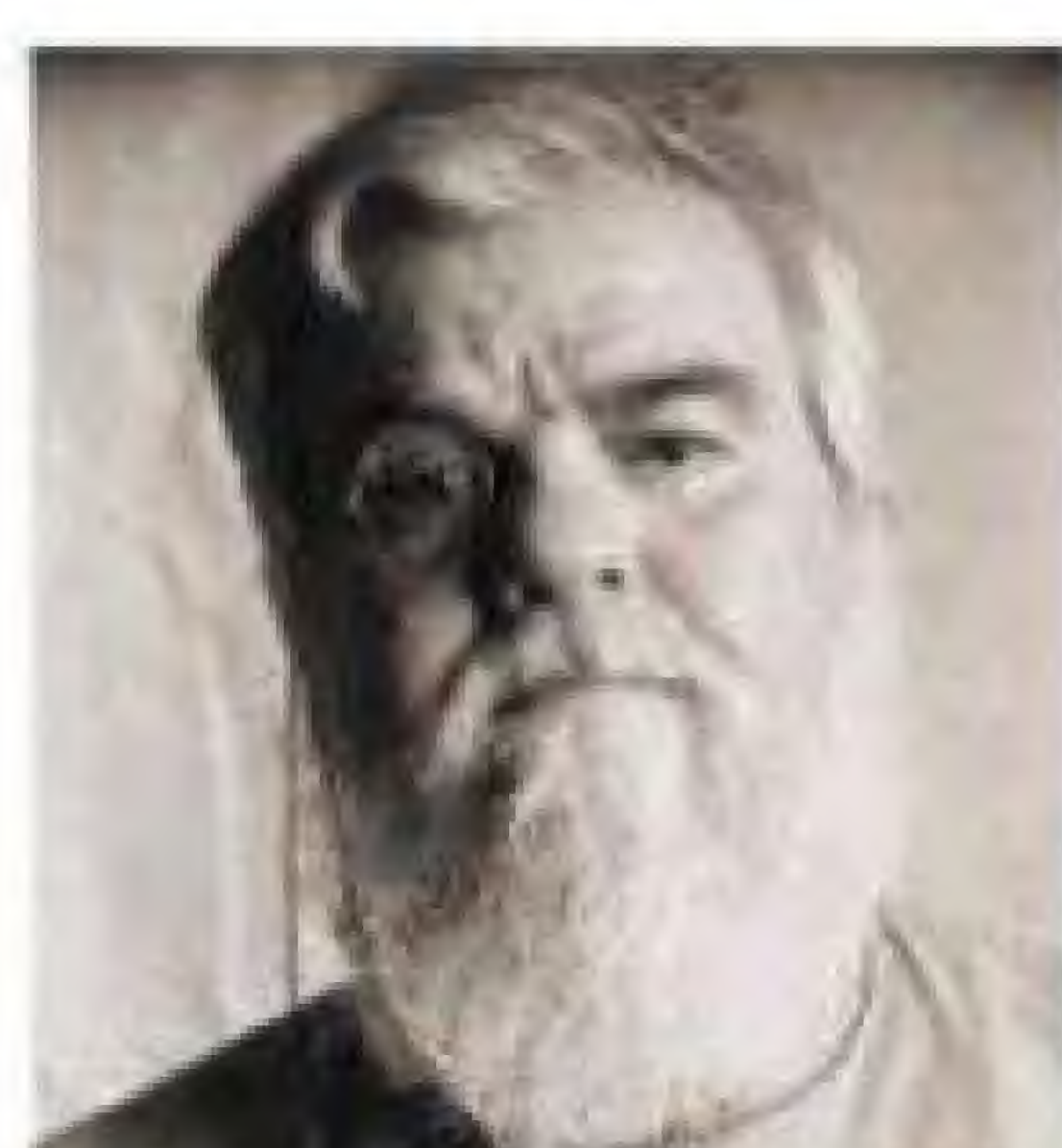
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ROGER HICKS

Are some things not meant to be photographed? Should we just admire them and fix these images in our mind?

THE JAPANESE are famous for getting very excited about cherry blossom. They regard it as a metaphor for life itself: its exquisite beauty after the long winter; its very short span of existence; the way it symbolises both birth and death; and its cyclical nature, in that it comes back every year. Even if you don't get quite as carried away as they do, it's hard to disagree with them.

Cherry blossom, though, is arguably one of those things that should not be photographed – at least, not as often as it is. Many of us try, of course, whether we concentrate on a mass of trees in bloom, a single blossom or a tracery of flowers against the deep blue sky. Or even on the fallen petals in the grass, on cars or in the gutter. Why do we try? It flies in the face of one of the central tenets of the cult of the cherry blossom: its very transience. It is trying to trap something that cannot, in its nature, be trapped.

As soon as you start thinking like this, though, it is easy to be caught in a downward spiral. Why do we photograph anything? And then, why do we do anything? Why do we live at all?

It may seem, therefore, that while photographing cherry blossom may be an attempt to trap the untrappable, refusing to photograph it, because of its transience, may be a shortcut to despair and madness.

Of course, this is a false dichotomy. Life cannot be reduced to things you can and cannot (or should and should not) photograph. Nor can it be reduced to things you can and cannot (or should and should not) think about. For me, one of the many good things about photography is that it helps me to think. So, how do I feel about cherry blossom?

The answer, once I started to think about it, turned out to be surprisingly simple. Increasingly, I take pictures without a camera. No, I don't mean shadowgraphs, or pictures made by hanging a light on the end of a piece of string and setting it to swinging above some sensitised paper. I mean that I just look at something, and admire it: I fix it in my mind. I look at it as if it were a photograph, but I

do not raise my camera to my eye.

Such a memory may or may not endure, but this is perfectly in keeping with the nature of cherry blossom, or indeed, with the face of a long-ago love. Likewise, the imperfections of memory are appropriate. We may not remember exactly what something or someone looked like, but we are likely to remember for much longer how we felt when we took the 'picture' in our mind. Also, we may remember (but a photograph cannot capture) the movement of the air, the sun on our faces, the scent of the blossom.

'We may not remember exactly what something or someone looked like, but we are likely to remember for much longer how we felt when we took the "picture" in our mind'

By a wonderful paradox, not taking pictures feeds back into my photography in at least four different ways. First, because I am looking out for beauty, I see more of it. I can see the iridescence of a drop of oil in a puddle, and admire its beauty even while deploring the pollution. Or to borrow another image, scales fall from my eyes.

Second, because I often carry a camera, I can photograph more beauty – and more ugliness. Because I am more aware of the ugliness, I can try to do more to change it. Unexpectedly, this takes us back to Japan. Think of the hideous urban sprawl of Tokyo, as photographed by, for example, Nobuyoshi Araki. It is sometimes said that the Japanese have a tremendous sense of beauty and absolutely no sense of ugliness.

Third, I am more aware of what I cannot photograph, such as the warmth of the sun, the scent of the blossom, the stink of the car exhausts. Sometimes, therefore, I simply do not take a picture: I know there would be no point, save as an aide-mémoire. Or, if I do take a picture, I have to think harder about how to make purely visual clues stand in for tactile and olfactory clues.

Fourth, I am more alive. Wherever I am, it is not enough just to be there. In addition, I have to think about what it is like to be there, and how it feels, about what I am seeing, and the meaning (if any) of what I am seeing. Only then is there a chance of making a good picture, with or without a camera. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

Telephone 0203 148 4138 Fax 0203 148 8123

Email amateurphotographer@ipcmedia.com

Picture returns: Telephone 0203 148 4121

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